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NYM CRINKLE'S FEUILLETON

Crinkle in his Umbrageous Retreat—The Panacea of Solitude after the Mob—The Delights of the Furrowed Field and the Cool Water Pockets—The Varied Virtues of Contact with Mother Nature Picturesquely Described—Harvards's Queer Favoritism in the Matter of Honorary Degrees—Why Are Great Actors Ignored While Cheap Humorists are Selected?—A Glance at The Keepsake.

At this time of year I retire to my sequestered and umbrageous nooks and turn over my muck heaps. Everything I do smells of the barnyard. Smell this article.

Did you ever go away in July and become a horny handed son of toil? It is better to turn a furrow than a sentence, believe me. You sleep sounder and rise earlier. You get the Moet and Chandon out of your blood and the Bob Hilliard out of your ears. The early mornings have no headache in them, and the late nights, dewy and still, have no messenger calls or Welsh rarebits. Lillian Russell never flirts in my chestnut timber, and Aurora, Grecian though she be, does not wear a Psyche knob.

Above all, there is no crowd. Some people get inspiration from a mob. It exhausts me. Solitude is a panacea when you have been going to the Bijou and the Casino for a season. I step upon my humble domain, and a hozanna escapes from me because I am alone.

All through the Winter I have been trying to have a few words with myself, and somebody else interfered. All Winter I would try to renew my acquaintance with myself, and other people would not let me.

When I drive under the redhood of my gateway I seem to meet my better self on my own lawn, and shake hands with myself, and congratulate myself, and slap myself on my back, and really settle down to have a good time with myself.

Then I and myself have a jolly time. We play all the principal roles, we stage manage all the business, we do all the criticism. There are no other actors, only a mute but eloquent chorus of trees and stones, and rivulets and clouds, and weeds and dogs, with here and there a pickerel no bigger than a paper cutter, a bobalink on my sill in the morning and a whippoorwill on my meadow in the evening.

It's like dying and being what Coleridge calls a "blessed ghost." You leave one world behind and float into another—serene, benignant, companionable.

I can take my coat off and go in my shirt sleeves. I can wear flannel or blue jeans or linsey-woolsey or nothing. There is nobody within two miles of me but Kate Forsythe and Sydney Armstrong, and Modjeska and Clara Morris, and they, thank Heaven! are dogs and mares.

If I want to take off my shoes and run barefoot in the steaming water furrow, and feel the vitality of my old mother, there is nobody to say me nay. If Mrs. Grundy were to look over my fence, I'd have her shot on the spot. If I want to talk to myself I can go down under the osiers in the glen and sit on a mossy rock with my own orchestra in the sedge, and my own curtain of Virginia creeper unfurled; and if I desire to take off my clothes and let myself down into the cool, dark water-pockets, where there is nobody but a stray trout, there is not a locust-branch on the place that will act as a policeman's club. There is nobody to object or interfere but Clara Morris or Kate Forsythe, and they rather like it. They lie there under the dogwood branches and wag their tails, and wonder at my being so white and phantom-like, lying there in the dark pool, while the sweet water weaves its lace-work over my breast.

This contact with nature always renews for me the golden age. I have a deep, unimpugnable notion that all men who love nature, not as robbers, but as companions, have perennial hearts. You can't make them old so long as an eternal breath of the universe blows through them.

I suppose it all depends on whether a man is born a pessimist or an optimist. Some men I know come into the world with a protest and leave it with a curse. I don't think the world wants them. Certainly nature bristles at them like a porcupine. She pursues them with a malignity that is fearful to behold. I have seen her poison them with her brightest tints, and cramp them with her balmiest breath. She loads them with microbes, she puts virus in her water, and infection in her zephyrs. Her adders hiss at them; her insects distil venom for them; her bees sting them; her sunlight smites them; her air asphyxiates them.

The moment one of these fellows wanders out of Vanity Fair into the charmed kingdom of outdoors, that locality becomes miasmatic, and the lightning strikes somewhere adjacent.

I suppose every man who has been compelled to think hard and fast by the pressure of events and of people has at some time felt a burning desire to get away from the hard, rasping individualism of life and lean up, so to speak, against the universal, or what our friend Steele Mackaye calls the cosmic.

I have never felt the mystic influence of the universe so deeply and so closely as when I have gone out at midnight, called softly to the dogs, and then glided with them into the recesses of the wood—silent, noxious labyrinths, shadow-breeding depths, with phantoms in them. If you are sure man is far away, a strange sensation will creep over you. If you are of fairly developed organization, it will not be fear. Go far enough, and you will be touched by the new benignity of the Night.

The world is asleep. What the alchemy of Nature is in these silent hours, no one knows. Her chemistry is reversed. That we know. Something aggressive and disturbing has been withdrawn; and as there isn't but one thing aggressive and disturbing in this world, you can understand that there must be something like inspiration in solitude.

If nature has her revenges, and even science insists on that—though she changes the word to consequences and penalties—nature must also have her rewards. You needn't ask Francis of Assisi; it will not be necessary to go farther than Thoreau or John Burroughs or Walt Whitman, or Wordsworth.

Put yourself *en rapport* with the universe, if only for half an hour, and then notice how much more of a seer you are.

If you want to get the hidden meaning out of Shakespeare, don't waste time with commentators; study a bank whereon the wild thyme grows.

If you will pardon me for a tangent, I'd like to say here that some weeks ago there was a man here who went up in a balloon and jumped from it at an enormous height, caught a rope and descended to the earth with a parachute. I was asking him how he overcame the shrinking dread which one feels at a great height, and to my surprise he told me that the height overcame it. "I cannot," he said, "walk on the coping of a three-story house without getting dizzy; but the farther I get away from the earth the less I feel the influence of it, and at one thousand feet I can sit on the edge of the balloon basket, dangle my feet over, and leaning forward look down into the depth without holding fast or feeling a qualm. The higher you get, the less you care for the depth."

If this is true, and I dare say it is, it throws a new light on the telluric influences, not only in physics but in æsthetics. Most of our actors are too near the earth, and are continually thinking about it.

At one thousand feet in thought, or in a balloon, you can't hear the babble of the mob. And the moment that is stilled you begin to hear the music of the spheres. The best thing about Wagner was his going back to this source, and his trying to catch the eternal melody that he heard in the trees and insects, and water and birds and air, all combined, and which he so faintly reproduced in the swan music in Lohengrin.

Charlotte Cushman once told me that she never acted well unless she felt alone. Salvini said something similar. "Nothing is so disturbing to me," he remarked, "as to become aware of my audience."

I believe Joe Jefferson got the best part of his art out of a kind of self-communion, sitting under the mossy trees of a Louisiana bayou, with his palette and brushes in his hand.

A man has to go into the fight to conquer, but he's got to get out of it to recuperate.

I have known a number—it's a small number—of reflective actors, and all of them had moments of asceticism—hermit hours when they looked into their own souls, and it did them more good than looking into books.

And just here I want to say that acting is an intellectual pursuit.

This may shock Mr. Nat Goodwin and Counselor Hummel, but it remains true. It is an invisible bar to some actors—Mather, for example, who, I hear, has gone to Australia in search of new managers and new fields.

But there are, here and there, men and women who have given their lives to arduous and noble toil for the drama, and they get very little recognition for it from the intellectual centres.

Here is Harvard conferring honorary degrees upon a humorist and upon a shipbuilder. But will any one tell me why Mark Twain should be a Master of Arts? I confess that I am utterly at a loss to see what he has done but amuse a vast number of rather easily-amused people. I think his style of humor is chiefly unique on account of its want of reverence. Why should not the author of "Peck's Bad Boy," which is the most widely-read and the most infamous stuff I ever groaned over, be honored by somebody?

I rank Mark Twain in literature somewhat on a level with Nat Goodwin in histrionism. Whatever genius he had, displayed itself in selling his books, not in making them. But such men as Mr. Murdock, of Cincinnati, Mr. Edwin Booth, Mr. Jefferson, Mr. Mackaye, deserve recognition surely. Even Mr. Augustin Daly has done more to elevate the public mind and taste than the literary humorist.

When Harvard wants to honor itself, it invites Mr. Henry Irving to come and lecture, or Mr. Steele Mackaye to come and instruct it in æsthetics and philosophy. Mr. Murdock has in the theatrical profession a brilliant and honorable record. Whenever a competent historian of the stage shall try to estimate the influence of personal character and long-continued labor upon this generation, he will have to give Mr. Murdock a large place in his work. I have found the pressure of his talents and the outlines of his system in our schools and in our pulpits, but I have never seen any one since his time who could play Hamlet or young Mirable, and both with the same intellectual grasp and dramatic instinct.

I suppose there are legions of theatrical patrons in this city who never heard of him; but his worth and his work have penetrated into the bone and sinew of the American drama, and I picked up his book in Harvard once, where it was used as a reference. But Dr. Rush, of Philadelphia, upon whom he improved, and to whose physiological system he added a great deal that was new and practical, generally gets all the credit.

The intellectual centres have not got over the old custom of patronizing actors without honoring them. There was considerable bending and bowing to Henry Irving, when he was here, by college professors, and Mr. Irving no doubt deserved recognition for his excellent efforts to uphold the serious and permanent drama. But Mr. Irving is in no respect such an intellectual man as Mr. Murdock, and in the matter of pure æsthetics and the philosophy of art he cannot hold his own against Steele Mackaye for five minutes.

Here one can see the enormous advantage of focusing one's abilities. Mr. Mackaye scatters; Mr. Irving hammers at a given point, which is realism. I hope to goodness you will not apply this precept to me, especially with reference to this article.

I have got back to my Hungarian grass. Clara Morris is picking the fleas off her flanks, and as the brook lulls me into a dreaming mood, I wonder not what Mr. Hill will do, but what Messrs. Gilmore and Tompkins will do, now that Mather has skipped, and what they will think of Dick Mansfield's Jekyll and Hyde after seeing it done in London by Bandmann.

NYM CRINKLE.

P. S.—I tore myself away from Nature long enough to run down and see Effie Ellsler, in Clinton Stuart's *rechauffé*, The Keepsake.

It is an ingenious little bit of dramatic puzzle, very creditably played, but it seemed to me the ingenuity didn't make up for a want of heart interest. One cannot help feeling the artificiality of the scheme, which at any moment would be shattered to pieces if the characters were permitted to act like honest, frank human beings. The wife in this story does not commit a wrong. But she is made to suffer for one, and the sophistry of the playwrigh makes the audience believe that somehow she is being punished rightfully.

These plays, ever since Led Astray, have made women put up with a deal of dramatic injustice. There is a feudalism in them that is outworn. Man's honor is just a trifle unreasonable, and in these French plays out of gear with the nineteenth century.

Little May Woolcott made her appearance in this play and acted charmingly as the daughter. She is pretty, vivacious and natural. But the best acting fell to the men in the piece, and Mr. Weston curiously hurt the best scene for Effie Ellsler by a clever quaintness that raised a laugh.

Frank Bangs looked very handsome (as the paternal General) about the head and neck, and very awkward about the legs and feet. He reminds one of a combination of Apollo and Pan.

But after all Frank is a capital actor. He has an admirable diction and presence; an elegant repose and a great deal of genuine emotional power. But it sounds odd to say all this at this late day. N. C.

Charles Overton will return from London next month, bringing with him several new plays, one of which will probably inaugurate the regular season at the Madison Square, should Mr. Palmer not discover something on this side in the meantime with merit enough to warrant him in opening with it.

SYDNEY ARMSTRONG.

At the Theatres.

MADISON SQUARE THEATRE—THE KEEPSAKE.

General De Préfond.....F. C. Bangs
Captain Philippe De Carlemont...E. H. Vanderfelt
Robert Lambertin.....Walden Ramsay
Jules Leroy.....Frank Weston
Max Bernardet.....Harry Eytinge
Pierre.....John Findlay
Christine Leroy.....Effie Ellsler
Marcelle De Préfond.....May Woolcott
Madame Bernardet.....Mrs. Hart Jackson

The Summer calm was broken on Monday by the ripple of The Keepsake at the Madison Square. The event sufficiently piqued the languid curiosity of this season to assemble a good house which contained a fair representation of faithful first-nighters. The play—adapted for Effie Ellsler by Clinton Stuart from R. Deslande's Antoinette Rigand—was amiably received, but the approbation of the audience was diluted to such a degree of mildness that the prospect of the piece meeting with popular favor is slight.

The impression created by The Keepsake—a homeopathic and inappropriate title, by the way—was indistinct and disappointing. The adapter, in the effort to deodorize the story so that it should give no offence to the delicate American nostril, was put to the usual expedient of robbing it both of consistency and strength. Having converted his heroine into a winged martyr, she becomes an irrational creature aimlessly fluttering in a mesh of circumstances that were designed for another sort of woman altogether. And this perversion of the proper relations of cause and effect produces illogical and irreconcilable results. Stripped of the one fact which gave the plot and its development reason as well as force, the conduct of the suspected wife, the lunatic lover, the common-sense husband, and the self-sacrificing brother then becomes inexplicable, unnecessary and obviously absurd.

Had the wife actually sinned the chain of subsequent events transpiring during the action of the play would be more or less probable, while the motives of the characters would appeal to the understanding, if not the sympathies. As it comes to us from Mr. Stuart's clever but emasculating pen, however, the whole fabric conveys the idea of artificiality, and we are once again convinced of the futility of the American filter when applied to the clarification of the adulterous French drama.

The story of The Keepsake is extremely thin in texture. Christine Leroy, the wife of a manufacturer, we are asked to believe, has had an innocent amourette with an artist, Robert Lambertin. Robert is painting the portrait of General de Prefond at that officer's chateau, near Tours, when Christine comes there for a brief visit. She finds her brother, Captain Philippe de Carlemont, aide-de-camp to the General, madly in love with the latter's daughter, Marcelle. Christine presses the young man's suit with the father, who is obliged to withhold his consent to the marriage, because he promised his wife on her deathbed that their daughter should never wed a military man. We also learn that Robert, who is still wildly infatuated with Christine, possesses a number of her love letters. These she asks him to return. At first he refuses, but when he remembers that his life was once saved by her brother, he consents.

Act Two occurs late at night in Christine's apartment in the chateau, which has several real wooden doors, one of which snaps like a parlor-match every time it is opened, because of undried paint. (This peculiarity of the door is a mere bit of unconscious realism, thrown in gratis by the scenic-artist and having no appreciable connection with the plot.) Christine is about preparing to retire when she sees someting moving about the chateau grounds. The something is the artist, who scales the balcony and enters the room. He has come to tell her—in a speculative way—that he loves her as much as ever, and to give her back the compromising letters. While they are talking Monsieur Leroy unexpectedly arrives, and there is a knocking at the doors. To gain time Christine says she is making herself presentable. The artist secretes himself in the lady's bedroom; she takes off her rings and bracelets, lets down her back hair, with plenty of emotional "business" as the accompaniment, and then opens the door. Monsieur is hungry, and he eats supper, meantime telling the wife of a case he has heard as a juryman in which an artist loved a wife, was killed by the husband and acquitted of the charge of murder. Christine listens distractedly and comports herself generally in a manner which would apprise even a less phlegmatic spouse than Leroy that something was in the wind. But he finishes his Bordeaux and bird and then goes off to retire through the fire-cracker door. Thereupon the artist escapes from the bedroom into the corridor. A moment later a crash is heard. Monsieur rushes in, seizes his revolver and is about to shoot a supposed thief from the window when Christine hysterically expresses her belief that the marauder is only the cook's young man on sparking bent. Monsieur doesn't fire, but Christine faints to bring the curtain down on something.

In the *entre'acte* the spectators wonder why the artist chose midnight as the time and the window the means of calling on Christine to restore her letters. It would have been easier and safer to perform his duty during seasonable hours and in some more conventional place. But if the author had asked himself these questions he wouldn't have written the play; or rather, there would have been no plot for this play.

The third act is a precipitate jumble, to extricate the characters from which the dramatist pursues the convenient plan of accounting for nothing in particular, but just jumping wildly at a conclusion. The General is anxious to discover who it was that leaped from his daughter's window the night before, and an investigation proceeds which racks Christine's nerves. A miniature, painted by Robert, has been dropped by the intruder in his flight, and this is found. Philippe assumes its ownership to save his sister's reputation, and deceive her husband. This causes the General by a *sui generis* species of logic, to conclude that Philippe was the man who entered Marcelles' room to compromise her, and thus compel the father's consent to a marriage. Philippe, still bent on saving Mme. Leroy's good name, falsely admits his guilt. He reviles his sister and goes off to write his resignation from the General's staff. Christine secretly tells the latter a portion of the truth, however, and thus Philipe's position is re-established, and the father forgets his oath to his dying wife by giving him Marcelle. Christine and Leroy embrace and the play ends. Monsieur, by the way, has been kept in entire ignorance of his wife's duplicity, and of the crater on which he stood. No love for him is born in her breast, and the spectator is left free to imagine that the artist and the wife will probably begin to flirt again. There's nothing to prevent, and they are still enamored of each other.

It is strange that Miss Ellsler should have had this play expressly adapted for herself. The role of Christine is really a weak one. In the second act her best scene is spoiled by the comedy element introduced in the person of Monsieur Leroy. The last act finds her a subordinate figure, with Philippe decidedly in the foreground. The character is worse than weak—it is frequently ridiculous. For these reasons Miss Ellsler, whose winsome personality rather suggests the good and placid heroine of the native domestic drama than the high-spiced and high strung Frenchwoman with an unloved husband and an extra string to her bow, is entitled to warm praise for the judicious manner in which she acted it. She was an interesting little figure throughout the performance, and while it cannot be honestly said that she extracted the full measure of effect from the tenser scenes, it is certain that she passed their ordeal creditably, and at one or two points finely. The picture of terror masquerading beneath an exterior of enforced conventionalism in the *tete-a-tete* with Leroy in the second act, albeit a trifle too exaggerated to come within the requirements of the situation, was yet a skillful piece of work. Indeed, the performance, although not moving, was generally artistic and praiseworthy throughout. Miss Woolcott gave a *naive* representation of Marcelle, her expression of anxious, girlish love having not only the flavor of sincerity but also a gentle touch of pathos. Miss Woolcott has one bad fault, and that is the exaggerated mobility of her mouth. Nature has blessed her with a large one, and she should learn to manage it to the best advantage. Mrs. Jackson, who has not been seen in this city for some time, acted the small part of Mme. Bernardet nicely.

Mr. Vandertelt played Philippe with an abundance of fervor and feeling. His love for Marcelle was indicated in a manly, hearty, wholesome way which formed a good contrast to the passionate emotionalism of the artist, Robert, who was represented very well indeed by Mr. Ramsay. This actor seems to be fated to be cast for what are known as ungrateful parts, but as we have before remarked he always does the fullest justice to his work. Mr. Bangs made an impressive-looking General in all respects except his peg-topped scarlet trousers, and of course he brought to bear the dignity which he knows so well how to command. Mr. Weston made a hit as Leroy, giving genuinely original treatment to a somewhat colorless role, and producing some rather unexpectedly humorous colloquial effects with certain of his lines. Mr. Eytinge was satisfactory in the minor part of Bernardet.

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MADISON SQUARE THEATRE—IRENE.

Francois Casine } S. Miller Kent
Count Henri Casine } S. Miller Kent
Maurice De Chapprelles.....Charles Bowser
M. Dagrion.....Charles B. Welles
Dr. Disilial.....H. M. Pitt
Vesillian.....Cyril Scott
Balzac.....J. McDonald
Pierre.....Luke Martin
Message.....G. S. Stevens
Sergeant of Police.....Lawrence Manning
Lady Irene Harcourt.....Grace Henderson
Marguerite Deschamps.....Lillian Chantore
Manette.....Evelyn Campbell

A large audience assembled on Tuesday afternoon last at the Madison Square to witness the single performance of Irene, a dramatization from the French by a Mr. Clifford, of Philadelphia. A more perfect and satisfactory first performance it has seldom been our pleasure to witness. The stage management was well-nigh perfect, not a hitch of any kind occurring, not a line forgotten by the actors, not a detail overlooked. In fact, the representation might easily induce one to believe the play had been running for many nights.

The plot of Irene is simplicity itself, but it is entertaining and absorbing from beginning to end. But two faults, to our mind, can be found with the play—the absence of comedy and the ignoble motive that seems to animate one of the principal characters, an Italian Count, Dagrion, upon which the piece appears to be based—the continuous and revengeful persecution of a woman because of her refusal to receive his addresses.

The plot may be condensed as follows: Francois Casine is in love with Lady Irene Harcourt, an English resident of Paris. Dagrion is also enamored of her. Francois is already married to a French girl of plebeian birth, and masquerades in disguise between her humble domicile and Lady Harcourt's house. Lady Harcourt detects him in one of his visits to the girl. Humiliated at the detection he commits suicide. Dagrion still persecutes Lady Harcourt with his attentions. A year elapses between the second and third acts, when the murdered man's brother (Henry Casine) appears upon the scene, with whom Lady Harcourt falls in love. Dagrion reveals to him that his brother Francois was driven to suicide by Lady Harcourt's heartlessness. Loving her as he does, he challenges Dagrion to a duel for his accusations, and kills him. He seeks refuge from the law in Lady Hawthorne's parlor in Paris. He then accuses her of being the instrument of his brother's death, and a violent scene ensues, during which she tells the story of Francois' marriage to a peasant girl, and of his self destruction. He believes her; she throws herself into his arms, and all ends happily.

There is no underplot, but the story is told so charmingly that that is not missed. S. Miller Kent played the dual-role of Francois and Henri Casine with ease and force, and showed himself possessed of fine dramatic instincts. Charles B. Welles, as Dagrion, although he played an Italian with a French accent, did most capable work, and was honored by a call during the act. Charles Bowser was evidently out of his usual groove in the straight part of Maurice, but he played it with earnestness and intelligence. Pierre, a valet, was capably given by Luke Martin, as was also Vesillian, by Cyril Scott. H. M. Pitt had little to do as Dr. Disilial, and Charles Dade as Balzac was similarly situated.

Lady Irene Harcourt, in the hands of Grace Henderson, gave evident satisfaction to the audience, though her rapid enunciation militated somewhat against a thoroughly good performance. Lillian Chantore, as Marguerite Deschamps, displayed versatility in the representation, and betrayed much of the ingenue. She was heartily received and applauded. Manette, by Evelyn Campbell, though a small part, was evenly and satisfactorily rendered.

The piece could not have been given a more capable hearing, and with a little comedy to lighten up its sombreness, it will probably prove a valuable adjunct to the list of new plays.

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Nadjy's 50th performance was gaily celebrated last Saturday night at the Casino. The theatre was crowded. The souvenir was the prettiest the management have issued. It consisted of a miniature Hungarian flag on a brass standard, on the reverse side of which appeared the cast. The operetta's success continues unabated. It has the field now entirely to itself.

Tony Hart's Father.

Poor Tony Hart's father lives in Worcester, Mass. He is a fine old Irish gentlemen with a rich brogue, a keen appreciation of humor, and a great love for "the boys." In the days when Tony and Edward Harrigan were friends and partners old Mr. Cannon—that's his name—used to make periodical visits to this city, and his son and Harrigan delighted in taking him around town, and hearing his quaint and characteristic observations, some of which found their way into the Comique plays. Just before Tony Hart first began to evince symptoms of the mental disorder which has finally compelled his relatives to put him in an insane asylum, he was one of a little party of choice spirits, and a MIRROR reporter was another. It was after the performance and Tony was in a story-telling mood. As was frequently his wont he rummaged among his store of anecdotes concerning Cannon *pater* and brought out several good and characteristic samples, which were repeated with a delicious dialect wherever one was needed. Hart frequently said that he got his stage brogue by studying his father's.

"One day," said he, "back in the days when Ned Harrigan and I were a specialty team, things were rather dull in the city so I thought I would run over to Worcester to see the folks, leaving Ned here to look after business and notify me if anything should turn up. On my way home I met some friends and stopped off. Next day father, whose name is the same as mine, received the following dispatch:

To Anthony Cannon, Worcester, Mass:
Come to town immediately. NED.

"Well, the old gentleman couldn't make it out. He was unaware of my intended visit, and he supposed the dispatch boded some ill to me. It worried him all night. Next day another message, similarly addressed, arrived. It read thus:

We open, Tony, on Monday. Why don't you come. NED.

"On reading this dad's face turned pale. 'Give me my shtick and hat, mother,' he said.

"'Where are you goin', darlint?' says mother.

'Niver you mind,' said he, and nothing more could he be got to say. Well, he arrived in New York about midnight and went straight to the house where Harrigan and I lodged. He rang until the door was opened by Ned in his night-shirt.

"'Why, Mr. Cannon, is it you?' he said with astonishment. 'I didn't expect you.'

"'Bandy no words,' said dad, 'yez shud hev broke it to me aisier. I luv'd that bye,' and he wiped away a tear.

"'What in thunder do you mean?' asked Harrigan, rubbing his eyes in complete puzzlement.

"'What do I mane? Shure Ned, ye're hard-hearted—I thought ye was me bye's good frind.'

"'Yes, what do you mean?' repeated Harrigan. Dad looked hurt and indignant.

"'Where's the body—tell me where's the body an' I'll lave you.'

"'Body—whose body?'

"'Why, Tony's, av coorse. Am I in time for the posht morthem?'

"'Mr. Cannon, you must be crazy.'

'"Crazy, is it? Look at me tiligram. I lift the ould woman in ignorance, but I come on mesilf immajetly. Doesn't the tiligram say here: 'We open Tony on Monday?'"

"When the old gentleman had it explained to him he was paralyzed. He took the first train back to Worcester, and wouldn't speak to me for a month.

"When anybody tries to guy dad he usually finds his match. One day a Yankee farmer stopped in front of the house to 'kid' him. 'Mr. Cannon,' said he, 'You're the most artistic drinker I ever see. It must have taken a lot o' practice to get that elbow of yours to work so beautiful. The way you manipulate your wrist and lift a whisky glass is daown-right marvelous.' The old gentleman eyed him a moment before he replied: 'P'raps ye're right, Misther Johnson. I prize your praise, for you're no cripple yourself.'

Another time he asked a temperance talker to join him in a drink at the tavern. The cold-water man drew himself up and said frigidly: 'Mr. Cannon, I haven't tasted a drop of liquor in ten years.'

"'Indade?' said father. 'Begorra, I'd give a thousand dollars for your thirst!' Once he was riding up to Harlem with me in a Third Avenue horse-car. People kept getting in as it was just about the close of business hours, but nobody seemed to get off. A fat market woman was shoving him with a big basket on one side, a tall man was jabbing him in the ribs with an umbrella, a shop-girl stood on his favorite corn, while he swung frantically on a hand-strap. By and bye, as the car kept taking on more passengers he could stand it no longer. With an expression of countenance I shall never forget, and in accents of scorn, he shouted out, 'Say, have any of yez any homes?'"

Sister Woman.

Oh, the way we prick each other,
Smiling in each other's eyes,
Right before our big man brother—
Men are stupid for their size,
And they never see blood rise.

How we wring a nerve to fretting,
Pull out fine hairs one by one,
Never doing real blood-letting—
Not where men can see it done.
Pricking frets more, and it's fun.

When our sister's form takes roundness
Promptly compliments appear;
While we add with great profoundness,
"Really *matronly*, my dear!"
(How is that to start a tear?)

When our sister's graceful outline
By her gown is well displayed,
We can salt her down without brine:
"How good lines can be conveyed
By the way a dress is made!"

When we tell Maud of our lover,
See her tap us with her claws!
"Really, dear, I can't discover
Why he's jealous"—then a pause—
"Men, I'm sure don't give him cause."

Or when Kate says she's engaged,
Hear us ask, "When will it be?
Poor dear Tom! I'm glad he's caged;
I feared he never would get free
From grief at that affair with me."

And smile we so no one can tell
If I am hurt, or hurt my sister;
She pricks deep—I stand it well;
She pricked one place to a blister,
But I bit her when I kissed her!

E. V. S.

The Critic and the Public.

That the theatrical critic and the general public are not always—perhaps not even usually—in accord is a familiar fact. With our young and æsthetically untrained population, and in the swarming helter-skelter life of a great city like New York, the Mecca of all wanderers and hasty sojourners from Mesopotamia and the parts beyond Jordan, the discrepancy is peculiarly noticeable.

As matters now stand, the discriminating commentator is quite resigned to see the play he has lauded withdrawn in a fortnight, and "sits" on a new production none the less heavily for his inner conviction that the piece is in for a season's run. The public knows what it likes, and is ready to pay for it, irrespective of the hyper-refined arrogance of "them literary fellers" in the office of the *Morning Clarion* and *Evening Beacon*.

Shrewd observers have rated the efficiency of the critical press in promoting or impeding the success or failure of plays as well as artists at a surprisingly low figure, say ten per cent., or any other slight estimate you choose. What makes or unmakes the repute of a performance is the talkative young man with his sweetheart in the stalls, the effusive mother of a family and her enthusiastic daughters in the boxes, not the cynical scribbler with his fountain pen in the editorial room.

But this does not greatly trouble the critic. When taunted with the wide gap between his verdict and that of the audience, he coolly replies that precisely that is what gives him his bread and butter. It is his business to know more, and judge by finer standards, in matters dramatic, than the crowd of men and women, however intelligent in other regards, who have given the subject less careful scrutiny. If the popular verdict were all we need to look to, a simple glance at the box-office receipts, once a week or so, would save time, money and brains.

Even those who may doubt his entire competence in such elastic and questionable matter will be inclined to allow his claim in certain points of detail. If there is one thing of which he may be supposed to know more than the average pleasure seeker, it is the ratio between mechanism and routine, on the one hand, and individual taste, force, or originality on the other, in the case of any given performer.

In this respect the much-quoted "general public" is not a competent judge; certainly not unless its members are assumed to have given the matter somewhat the same long, earnest and careful attention, and to have enjoyed the same wide experience, as the technical feuilletoniste. The whole-souled young granger from Nebraska, guileless of all dramatic knowledge deeper than that supplied by the Opera House of Yankton or Sioux City, drops in at some New York theatre, and goes away thrilled to the soul with the exquisite pathos of the heroine, the manly dignity and fervor of the walking gentleman. Henceforth, these meritorious but commonplace young artists rank in his memory with the traditions of Kean and Siddons. It *was* a good performance, certainly, but how and why? If our Western friend could have stood by the weary stage-manager at afternoon rehearsal, while he swore and scolded, set positions, reformed grammar, corrected pronunciations and inflections, prescribed attitudes, and, in short, generally "bossed" the performance, it might have somewhat enlarged his ideas. Furthermore, if on his next return to New York he should drop in again—as he presumably will—and see Mlle. Trois Etoiles in a new and entirely different part, when he notices the same set expression of her comely features, the same sweep of her shapely arm, the same pathetic sob at the same thrilling moment—all the well-studied conventional machinery of voice and gesture which make up the common stock of the average performer, he may possibly modify his first gush of enthusiasm. He will be apt to see in the young lady just what she is—a well-taught, deserving, hard-working girl, but the farthest in the world from a genius.

Once in a while the granger turns up in our own ranks. In *Harper's* Easy Chair for July are some enthusiastic comments on the last performance of the Wallack company, penned by no less a personage than that ripe scholar and critic, and most courtly gentleman, George William Curtis. While we sympathize with that generous loyalty to the best traditions of the past which dictates the article, some of his remarks, especially those which apply to John Gilbert, sound rather like "gush." Whatever the "general public" may have said and thought of this popular artist, careful and discriminating critics have been wont to consider him a fair illustration of the principle just enunciated—a painstaking but largely conventional actor, whose habits and mannerisms, once settled in a congenial channel, have become fixed and indurated in a narrow line, and with the most unyielding limitations.

As the testy, choleric, wrong-headed, warm-hearted old gentleman of the Sheridanesque comedy, Mr. Gilbert has had no rival since the Placides. But in and through all he has shown little of that breadth, elasticity and variety, that capacity for large adaptation and identification which stamp the great artist. Once seen, he is seen forever; his mannerisms, methods and personality are monotonously unvarying. As Hardcastle, Rural, or Sir Peter he is always simply John Gilbert, and without his snuff-box and small clothes, his comic chuckle and tottering walk, and explosive 'Damn it, Sir!" it may be doubted whether the popular favorite would rouse more than a tepid smile and languid applause.

When Mr. Curtis, therefore, going beyond the happy coincidence of Mr. Gilbert's personality and his roles, exalts conscientious but rather mechanical skill into "admirable genius and art," and speaks of "delicate distinctions and admirable gradations," it seems to our own poor thinking—as doubtless to others—that he is confusing classifications and using language too lofty for the occasion. It might be hard to say, in the case of a critic so genial and skillful as Mr. Curtis, whether he is drawing more on his head or his heart. Those who differ from him will be apt to ascribe his earnestness to the latter, and suspect him of writing, as so often before, with a pardonable excess of Easy Chair ity.

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In a new play, especially adapted for her, by Clinton Stuart, Esq., entitled
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If ever the shadow of your Gusher begins to widen on the sunlit path she always treads; if ever her corset laces burst with a thickening sud; when she fails to be able to put her foot on the back of a chair to tie her forever-untied Oxfords; when she finds she can't fall down stairs with a setter dog and an old crow (that happened lately) without losing her breath and breaking her bones—she'll sit down and grow fat as ungracefully as any woman in a dime museum. She puts it on record, she never will starve herself or stop her drink, or go into training as some of her friends do.

* * *

What a heap of real misery I have seen lately among folks who want to get thin.

Here's little Sophia Soupmeat, who goes to a Fairbank's hay-scale at 400, comes to see me. Her poor, empty stomach warbles "Would I were with thee" every time I go near her. (It knows what would happen could such a thing be accomplished). She is being starved for a bite, choked for a drink; brown-toasted crackers she nibbles like poor Polly; dreadful draughts of lemon-juice and Rochelle salts she swallows when a drink becomes a necessity.

I witnessed her suffering two days last week and it drove me to drink to see her.

* * *

Our fat lady friend lives quite two miles away. The hottest of these hot days she steamed over dusty country roads to make a call. She is very stout, though quite young, and the poor girl is disconsolate over her condition.

"These dreadful walks are necessary," said she as she fell in, as red as a boiled lobster, and breathless from exertion in the heat.

"Unloose your hot tight waist. Let me get you a long drink," said I.

"Never!" she almost shrieked, "It would undo all the good accomplished by my trouble."

Then she sat and sweltered and choked, while I grabbed a palm-leaf fan and flew for the bar to wet down the sympathetic thirst her presence aroused in me.

* * *

Out on the road the other day I saw an odd spectacle—a medium-sized little fellow tumbling along as one sees some acrobat made up for a strip-act, who will be soldier, sailor, tinker and tailor before he gets to spangled trunks and flesh tights—all his wardrobe on him.

Here was McLaughlin, the rider, getting rid of eight pounds of superfluous meat before he could go to saddle for some race. He had on two woolen undershirts, two woolen drawers, a pair of Winter pants, two vests, woolen socks, two undercoats, and a tremendous overcoat, a neat fur cap and a nice woolen comforter around his neck. He was walking in this trim right out to Jerome Park, every stitch on his back as wet as water. On his return he was buried in a manure heap for over an hour, rubbed down with bags of salt, and put to bed in blankets. Just a mouthful of food did he have in four days, and he was as weak as a cat—but getting the meat off him all the same—and so was satisfied.

* * *

About the same course of treatment did Lillian Russell go through to get off her superfluous, and certainly Fanny Davenport showed the self-denial of a martyr when she brought herself down to Fedora weight from the girth she achieved in one Summer.

Stout people are usually thirsty, and when one is inclined to flesh, water will make it.

Medical sharps have recently decided that to drink while eating is the quickest, surest way to get fat; therefore, to avoid all liquids at meals must be the best means to take to get thin.

I might be induced to try that, but to ever punish myself as I see so many of my friends doing—Oh, no! Not for me. I'm too much pleased with myself to ever turn to and treat such a noble woman so shabbily.

* * *

I thought I was the luckiest lad at finding my lost belongings in the world, but an actress friend told me a funny story of her adventures as a loser and finder that quite distances my performances.

This young lady had been traveling with her mother, a prominent actress, and when the tour took in some unimportant one night towns the lady took out her diamond earrings and handed them with her watch to her daughter for safe keeping.

At once the young lady thought the safest place for the diamonds was to sew them in a little case and stitch them upon her corsets. This she did, and the tour approached completion. One day, some weeks after the diamonds were housed, Mamma asked Miss if she kept the watch wound, and Miss's mind reverted to a little transaction that took place about ten days before.

In some manufacturing town the girl had said she needed new corsets, and the mother had counseled her to wait for New York and the metropolitan article. But, in a walk abroad, Miss had discovered a very pretty pair and bought them. In the dressing room of the queer old Opera House of the country place she had put on the new ones and thrown the old pair—diamonds and all—behind a curtain. This had happened ten days before the thought swept over her like a blast from an ice-box.

"What is it?" asked quick-eyed Mamma.

"No-nothing," faltered Miss, as she rushed for the business-manager.

"I've thrown away Mamma's $2,500 earrings," sobbed she.

"Where?" said the man, aghast.

"In the dressing-room of the Podunk Opera House."

"Ten days ago?"

"Yes."

"The chances are very slim, but we must take 'em," said the gentleman.

* * *

The pair fled by the first train, first cooking up a good lie for Mamma. Five hours' ride, and just at dusk Podunk was made, and the Opera House reached. Slater and Slatterly's Mammoth Aggregation had done something there since the diamonds were lost, but our explorers learned that the janitor's wife had cleaned the theatre the day following the fatal one.

"Where was the janitor?"

In Heaven, the local authority hoped. He had died during the stay of the Mammoth Aggregation, and a new janitor was on the premises, a little sick from taking the deceased janitor's place while yet the Aggregation remained.

Was the janitor's widow surviving her loss? She was—and her cottage in the distance pointed out from the roof of the barber's shop.

The excited pair took up the trail. They found the relict putting the fatherless children to bed, and groaning over the devastation worked by Slater and Slatterly when poor Miss and her escort entered.

Had she swept the dressing rooms the day succeeding the first and only appearance of the great emotional star in Podunk?

She had.

Found a pair of corsets?

Yes. No Good. Front steels broke.

"But there was something in a wash-leather case stitched in the top. Where was that?"

"Wall," the woman said, "I never noticed nothing; thought it was jest where they was mended and the bones was sticking out," "she'd throwed 'em away."

Miss fell on a chair, while the business man catechized the reckless chucker-out of twenty-five hundred-dollar solitaires.

The waste and rubbish of the theatre, he found, was dumped in Morgan's vacant lot, "where they was fillin' in."

* * *

To the diamond fields of Podunk, by the light of a rising moon, went the whole party augmented by a small boy who had risen and tucked his nightgown into a pair of baggy knickerbockers.

A candle was bought at the grocery and by the mingled aid of the solar system and a tallow dip the work began. A cart load of clam shells, and the lath and plaster of a land office had been dumped last—but underneath a flaring handbill of the ten days' old performance loomed up. Led by that, our treasure-seekers worked on.

"Here's them things, Ma," said little Obadiah, as he dragged up the old stays by the lacing. Miss sat down on a tomato can while the manager whipped out a jack knife, and Ma held up the candle.

A surgical operation such as a cancer usually undergoes and the sparkling stones, safe and sound, were discovered.

The procession formed, Obadiah got paid for his night-gowned services, and Miss and Ma's ear-rings took a return train.

At breakfast next morning she gave up the jewelery remarking "It was too much bother and responsibility to take good care of valuables."

Ma never knew and, unless she reads THE MIRROR, will never know, the dangerous adventure that befell her jewelry. But wasn't it a bit of luck and a funny incident?

* * *

A pretty little ivory-bound book of verse, chained up with oxydized silver, and hung with facsimiles of Roman coins has reached me from a young actor named James Harvey. What a lovely nature such a little book betokens! No profession under the sun holds so many men of sweet poetic, artistic impulses as the theatrical. You find so many actors who are clever with pen and pencil—who are musical and make a day delightful with their voices.

The Haworth family are conspicuous evidences of this combination of theatrical talent—musical, artistic, and literary ability.

Joseph sings well enough to win fame on the stage with his voice, and William paints well enough to rank with clever artists. They both play the piano, and both have composed music that would warrant their calling themselves musicians.

"Billy" put together a play lately from Jekyll and Hyde that is a better stage version than all the others put together, and Joe writes "song words"—as he calls them—that another man would publish and call poetry.

* * *

One of the most charming specimens of this charming class of man is Brandon Thomas of London. He is a capital actor. He has written successful plays. He sings and plays deliciously, and is a very clever artist in crayon and oil.

This Mr. Harvey has a happy faculty of telling a pretty story in verse, that I can better illustrate by quotation. It is a faculty that has made the splendid man of the London *Referee* famous, and the name of Sims a synonym for entertainment, he having furnished the world with recitations ever since he struck the vein of descriptive poetry.

* * *

The following is one of Mr. Harvey's versified stories, and it is admirably adapted for THE MIRROR, so I append it. It is called—

AT THE STAGE DOOR.

The curtain had fallen, the lights were dim,
The rain came down with a steady pour,
A white-haired man, with a kindly face,
Peered through the panes of the old stage door.
"I'm getting too old to be drenched like that,"
He muttered and turning, met, face to face,
The woman whose genius, an hour before,
Like a mighty power, had filled the place.

"Yes, much too old," with a smile she said,
And she laid her hand on his silver hair;
"You shall ride with me to your home to-night,
For that is my carriage standing there."
The old door-tender stood, doffing his hat
And holding the door, but she would not stir,
Though he said it was not for the "likes of him
To ride in a kerridge with such as her."

"Come, put out your lights," she said to him,
"I've something important I wish to say,
And I can't stand here in the draught, you know—
I can tell you much better while on the way."
So into the carriage the old man crept,
Thanking her gratefully o'er and o'er,
Till she bade him listen while she would tell
A story, concerning that old stage door.

"It was raining in torrents, ten years ago
This very night, and a friendless child
Stood shivering there by that old stage door,
Dreading her walk, in a night so wild.
She was only one of the 'extra' girls,
But you gave her a nickel to take the car,
And said 'Heaven bless ye, my little one,
Ye can pay me back if ye ever star.'"

"So you cast your bread on the waters then,
And I pay you back, as my heart demands,
And we're even now—no! not quite," she said,
As she emptied her purse in his trembling hands;
"And if ever you're needy and want a friend,
You know where to come, for your little mite
Put hope in my heart and made me strive
To gain the success you have seen to-night."

Then the carriage stopped, at the old man's door,
And the gaslight shone on him, standing there;
And he stepped to the curb, as she rolled away,
While his thin lips murmured a fervent prayer.
He looked at the silver and bills and gold,
And he said: "She gives all this to me?
My bread has come back, a thousand fold,
God bless her! God bless all such as she!"

THE GIDDY GUSHER.

Gossip of the Town.

Ralph Delmore sailed for Europe on Monday.

F. C. Bangs has signed with A. M. Palmer for two years.

Madjy will open its road season in Boston on September 17.

E. E Kidder and family will spend the Summer in the Catskills.

George W. Thatcher was a passenger on the *City of Chicago* last Saturday.

James O'Neill will open his season in Monte Cristo at Jersey City on Sept. 3.

J. E. Stille has been engaged for Charles T. Parsloe's Grass Widow company.

Henry E. Dixey will open his season in Adonis at Asbury Park on Sept 1.

Frank Sanger and his wife will be at Long Branch the best part of the Summer.

Sims and Pettit, the English dramatists, are at work on a new burlesque of Faust.

George L. Smith has been engaged to act as manager of James O'Neil next season.

Geraldine Ulmer denies that she is engaged to be married to W. J. King, of Buffalo.

The Madison Square and the Casino are the only theatres at present open in the city.

W. W. Randall represents J. Charles Davis during the latter's absence from this city.

The scenery for A Legal Wreck is being painted by Philip Goatcher, of Wallack's.

The season at the Grand Opera House will be opened by Kate Claxton on August 20.

McKee Rankin and Mabel Bert leave here next month to tour the Australian colonies.

Walter Hudson, of the Academy of Music box office, is quite ill at his home in this city.

Tony Pastor will open the next season of his road company at Burlington, N. J., on August 6

Odell Williams has been engaged for the part of Col Clay Calhoun in Beacon Lights for next season.

Louis Massen and his wife (Marie Burroughs) of the Madison Square, are Summering in California.

Owen Westford and wife (Susie Russell) have been engaged for Arthur Rehan's Comedy company for next season

Howard James, Jr., and James M. Mahoney are the most recent engagements for Charles R. Gardner's Fate company.

Wallack's Theatre will reopen on the 16th inst. with a revival of Prince Methusalem, by the McCaull Opera company.

Work has been commenced on Tony Pastor's Theatre, recently burned, and it is expected to be finished early in September.

The Madison Square Theatre company will go to California next month and play a five weeks' engagement in San Francisco.

James W. Morrissey, business manager of the Standard Theatre, will spend the Summer with his family in Montreal and Quebec.

The Exiles, an unsuccessful production at Booth's Theatre some years ago, is to be revived at the Fifth Avenue in the Fall.

Harry Lacy and Joseph Arthur sailed for Europe on Tuesday last. They will produce The Still Alarm in London late in the Summer

Lena Merville does not go with Hallen and Hart's company or the Arabian Nights next season, as has been stated. She is still at liberty

W. C Cubitt, secretary and treasurer of Richard Mansfield's company, leaves for Europe shortly, to be gone about two or three months. His trip will have no connection with Mr. Mansfield's London engagement.

E. E. Zimmerman will spend the Summer at his cottage in Manhasset, L. I. J. H. Shewell, of the Monte Cristo company, will be his guest.

Nellie Lingard, who has just closed an engagement in London, was presented recently by her company with a handsome gold brooch set with pearls.

Lillian Russell has taken a cottage at Long Branch, where she will rest until her duties in The Queen's Mate recalls her to the Broadway early in August.

George P. Goodale, the capable dramatic critic of the Detroit *Free Press*, who has been spending his vacation in New York, left for Detroit on Sunday night.

Henry Walton, Alfred Klein, Edward Temple, Addie Cora Reed and Georgie Dennin have been engaged by Rudolph Aronson for the Casino road company.

W. H. Matthews, business manager of the Grand Opera House, and Mrs. Matthews sailed for Europe on Saturday by the *Aurania*. It is a six weeks' pleasure trip.

Clay M. Greene has given E. J. Buckley the sole right to play Forgiven in California. Mr. Buckley will produce it at the Alcazar, San Francisco, early in September.

J. L. Burford, of Kansas City, is well satisfied with the attractions he has booked at The Warder Grand for next season, which are some of the best shows on the road.

It is now definitely stated that Lydia Thompsom comes to this country. Another English artiste who is reported to have made up her mind to return here is Violet Cameron.

Charles Jehlinger, last season with The Highest Bidder company, has been engaged by Ramsay Morris to appear in the latter's new play, Crucify Her, to be produced at the Academy of Music, Brooklyn, August 31.

George H. Adams' two smooth coated St. Bernard pups, Romeo and Juliet, arrived safely from London last week. They will be used in the He, She, Him and Her production.

Chicago is getting to be as reckless as New York in the matter of new theatres. It is now understood that another is to be built on Wabash Avenue, to be called Baker's Theatre.

Nero is drawing crowds at St. George, Staten Island. Two extra steamers have been put upon the route to accommodate the rush. The production now consumes one hour and twenty minutes.

Clara Morris will open her season, which is already booked up to May 1, 1889 at the Grand Opera House. The principal feature of her repertoire will probably be a new play by Clinton Stuart, entitled Hagar.

Emma Abbott is said to be a proficient trycyclist, and, were it not for her avoirdupois, would be seen oftener on the wheel. Fritz Emmett, Jr., E. L. Davenport, Jr., and Ed. Van Veghten are also expert bicyclists.

Plans were filed on Friday last for the improvement of the house at No. 16 Gramercy Place, which Edwin Booth, the owner, is to fit up for the Players' Club. It is estimated that the alterations will cost about $25,000.

Over three hundred persons will be employed in the Matthias Sandorf, Bolossy Kiralfy's spectacle, to be produced at Niblo's on August 20. Rehearsals of the ballet are now going on. Part of the scenery arrived from Europe last week.

It is whispered that J. M. Hill has found a new star for next season in the person of Belle Boyd, the rebel spy, whom he will extensively feature in a new military drama, founded on the late war and now in process of construction.

Some malicious individual circulated the report last week that Denman Thompson had been stricken with paralysis in San Francisco. A dispatch from Mr. Thompson, dated June 27, to E. G. Gilmore, says: "I was never better in my life."

Rapid progress is being made in the conversion of Irving Hall into a theatre, and Manager Amberg thinks it will be ready for occupancy by his company by the middle of September. It will probably be christened Amberg's Theatre.

Eva French recited at the benefit to the widow of Dr. Dwyer at the Windsor Theatre, on Sunday night, and was recognized by many in the audience as the little tot that had caused much merriment years ago when she appeared in the vaudevilles.

Lavinia Shannon, who made so successful a debut as Lady Audley in Washington a few weeks since, is having but little difficulty in securing choice dates for her coming tour. During the season she will also play Peg Woffington in Masks and Faces.

Frankie Kemble will again attack the public risibles next season in a new farce comedy, written by Robert McWade. Miss Kemble is a bright little actress, and with a sparkling piece and the right sort of management, she ought to become an attractive and popular star.

J. M. Hill has obtained a judgment for $3,478 42 in his suit against E. J. Woolsey for rent of the Union Square Theatre. The latter guaranteed the payment of the same for Mr. Burleigh, who appeared there for four weeks in One Against Many at the beginning of the season.

Charles M. Richards, formerly acting manager and treasurer of the James O'Neill Monte Cristo company, has been engaged by E. E. Zimmerman, and will act in the same capacity with May Wilkes' Gwynne's Oath company. Mr. Richards is summering in Chicago.

Gillette's play, A Legal Wreck, is to be brought forth at the Madison Square on August 13. The cast is to include Nina Boucicault, Ida Vernon, May Saville, Fanny Denham Rouse, Elsie Lombard, Frances Graham, Alfred Hudson, Sidney Smith, Sidney Drew, George Fawcett and Henry Thorne.

Mr. Aronson is still in doubt whether to follow Nadjy with The Oolah or Gilbert and Sullivan's new opera. He fears that if The Oolah should prove a success, its run would have to be cut short when the English opera is ready, which it is expected will be the latter part of August. The Nadjy will run till the 17th of September, when it will be transferred to Boston.

Alice Harrison will play Topsy in the new version of Uncle Tom's Cabin, to be produced at the Hollis Street Theatre, Boston, next month. She proposes to depart from the traditional Topsy, and is studying new and original ideas with which she will clothe the character—one of which is to appear in her bare feet, blacked of course. She will also do a plantation dance.

E. J. Groesbeck has been engaged to represent the Wrens during the coming season.

Grace Sherwood, late of Daly's Upside Down company, has returned to the city, and is residing at 428 West Twentieth Street.

Billy Emerson, the well-known minstrel manager, who is at the present moment having a theatre built for him in San Francisco, is in town.

Richard F. Carroll denies the statement that he has been engaged by Randall and Lederer. He has accepted an engagement with The Arabian Nights.

Virginia Marlowe, accompanied by her mother, Mrs. Owen Marlowe, left this city on Tuesday for the Orange Mountains, where they will spend the Summer.

Blanche Sherwood, a well-known dancing and singing soubrette, has taken up her residence at 87 Lewis Avenue, Brooklyn, and invites offers for next season.

Virgil Fisher is to star next season in a new play, written for him by W. A. Craven, of London, entitled, Betrayed At the Altar. She will be under the management of Harry Mortimer.

Victory Bateman, who is at present supporting Theodore Hamiltan in Dr. Jekyll and Mr. Hyde, will play Pauline, with Creston Clarke as Claude Melnotte, in the Lady of Lyons, at Ford's Theatre, Baltimore, next Monday night.

Selina Dolaro's new novel is entitled "Bella Demonia." The book will be dramatized, Mme. Dolaro having already disposed of an interest in the prospective play.

Lole Fuller seems to be advancing pretty rapidly in the profession, at least as far as salary is concerned. Both Hallen and Hart and C. R. and E. M. Gardiner have been negotiating with her for next season, the result of the competition being that she has gone with the latter managers to play Aladdin in the Arabian Nights, at a salary, it is stated, of $225 per week.

J. M. Hill has taken the Standard Theatre for August 20, and will produce Mary Fiske's play of Philip Herne at that house for an extended run, with Joseph Haworth in the title-role, and a particularly strong cast in support. Although work on the Union Square Theatre is going steadily forward, it is hardly possible that the house will be finished before January 1.

Tony Pastor has secured his theatre for a term of five years at an annual rental of $11,500. The lease begins about the middle of September, as soon as the theatre is in a condition to be used. For the Fall season of his road company Mr. Pastor has engaged in England Tom Costello, a clever Irish comedian, and Bibb and Bobb, a team of musical comedians from St. Petersburg.

During a recent performance of Zozo in one of the New England towns the performers on the stage noticed the doors and windows of the theatre closed, though the weather was intensely hot. Inquiry revealed the fact that an enterprising property-man with the company had shut off ventilation as a means to promote the sale of a job lot of fans.

Serious trouble in the Natural Gas company compelled Manager John W. Russell to forego the pleasure of kissing the blarney stone and communing with the skeletons in the catacombs of Palermo and Rome, and hasten home to subdue the turbulent spirits of his family of comedians. The withdrawal of Amy Ames from the company robs the play of one of its principal attractions and Manager Rosenquest, of the Bijou, has canceled the date at that house next Fall in consequence.

It is said to be an undisputed fact that Patti's South American tour under Abbey has not turned out as well as was expected. In fact, there are whispers in the ambient atmosphere that the would be local manager had dropped some shekels in the undertaking. However, he may recover himself with Coquelin, Damala and Harding, and Mary Anderson, who are to tour this country next season under his management.

Mrs. James Brown Potter will open her season under the management of Henry E. Abbey on the 1st of October, in Philadelphia, in Tom Taylor's 'Twixt Axe and Crown. Loyal Love will not be played at all. The repertoire will consist of She Stoops to Conquer, Romeo and Juliet, The Lady of Lyons, Ruy Blas, As You Like It, and a production of Antony and Cleopatra, which opens the New York engagement on Dec. 26.

His Royal Highness is the title of a new three-act musical comedy which will be in the field next season. W. H. Thomas, of the Ninth Street Theatre, Kansas City, Mo., is fathering the enterprise, and engaging a strong company. He is also negotiating with Eva Davenport, an English prima donna, for the principal female role. Yank Newell will be associated with Mr. Thomas in the tour.

Nadjy will run at the Casino until Saturday night, Sept. 15. On the 17th either the new Gilbert and Sullivan opera—which, however, may not be finished by that time—or The Oolah will be seen. A contract is held by Francis Wilson for the production of the latter opera on the date mentioned, but if the Gilbert and Sullivan opera is ready, amicable arrangements may be made for its postponement.

Louise Paullin, who successfully produced the new farce comedy, Our Baby's Nurse, in Philadelphia a month or so ago, proposes to wait till near the end of next season before reproducing it, when she will be in a better financial condition. A Philadelphia manager became so enthused over her and the play that he offered to put them both upon the road this season, but as his terms were sixty-five per cent. of the profits, and Miss Paullin's notes for the other thirty five, the lady could not exactly understand where her profits came in. Some managers do not exactly want this wicked earth, but it wouldn't break their hearts if the rest of the people would die, so they could have a real good whack at it.

Annie Pixley opens the Park Theatre, Boston, on Sept. 17, for a four weeks' engagement, during which she will appear in a new piece, not yet named. Miss Pixley's last season of forty weeks was a remarkably successful one. She appeared in twenty-five States and Territories, including Canada and British Columbia, and traveled over 18,000 miles, playing in ninety-eight different cities and towns, from Portland, Me., to Portland, Ore. Miss Pixley will have an entirely new company next season, with the exception of M. C. Daly, whom she retains. Smiley Walker will continue to act as business manager. Miss Pixley has arrived in the city, and is stopping at the Westminster Hotel. She will probably spend her Summer in Europe.

PROVINCIAL.

BOSTON.

Only two of our city theatres are open this first hot week of July—the Museum with Little Corinne in Monte Cristo, Jr., a very charming burlesque, and the Grand Opera House, where the educated horses are delighting good audiences.

The opening show at the Pompeiian Amphitheatre on Huntington Avenue Thursday evening, after two postponements on account of the weather, was quite successful and promises a long run.

Aladdin ran through the opening week at Oakland Garden, and is replaced by Fun in a Boarding-School.

Items: Forepaugh's Circus closed a tolerably successful week on Saturday. Some of its features were very strongly criticised, as for instance, the dragging of a mock horse thief round the ring by a lasso tied to his heels, and his final hanging to one of the tent braces. It was hardly the thing with which to entertain women and children. The Wild West business was a very feeble imitation of Buffalo Bill's show. Some of the alterations, however, were of a high order of talent, such as the three Mauvais, the Seigrist Brothers, and the Marvelous Eugenes. The concerts which closed the performances were beneath contempt.—Alfred Hudson, formerly of the Museum, has been engaged by William Gillette to play next season in A Signal Wreck.—Willis Granger, who for the past two years has been with Louis James, comes to the Museum next season.—Amy Brooks, late of the Philadelphia Tycoon Opera co., is in Boston. She goes next season with the Vernona Jarbeau co.—Joseph Proctor and John Gilbert are both Summering at Manchester-by-the-Sea.

PHILADELPHIA.

The weather is a never-failing topic, and as everything is so dull here, I must avail myself of the old familiar theme, especially as the temperature has so great an effect upon the show business. I wrote recently complaining of dull business on account of the heat, now I must make the same complaint because of the cold. Our people are easily influenced by climatic changes, so far as sight-seeing is concerned, especially as they do not exhibit marked interest in Summer theatricals without the accompaniment of foaming beer. Therefore it does not detract from the merits of any of the companies at present playing here to state that business has so far this Summer been far from good.

At the Grand Opera House last week a very excellent performance of the Bohemian Girl was given, but business was certainly light. This week the Bohemian Girl and Lucia will be the attractions.

Forepaugh's Casino presented Fatinitza to slim audiences, but the performances merited better patronage. This week the allurement offered is The Pirates of Penzance.

The Continental Theatre fared no better, if as well, as its up-town rivals, and all the charms of Susie Kirwin's voice and manner, backed by the merits of the Wilbur Opera co., failed to produce the longed-for golden harvest. The Merry War was the opera chosen for the week, and it was well rendered, but without avail. With this brief history I have exhausted the catalogue of amusements, and have now only to mention that Pawnee Bill's and Comanche Bill's Combined Wild West shows will be presented this week at the Gentlemen's Driving Park, and will very likely secure good business because of the suburban location, and the amusement-seeking crowds that will be abroad to honor or at least enjoy the national holiday.

Items: At Gloucester Beach, one of our suburbs, on Saturday night last, was produced Thayer's Panorama representing the naval engagement between the Monitor and Merrimac. It was a pretty spectacle and was enjoyed by a large audience.—On Friday afternoon last, at the Grand Opera House, there was a private rehearsal of a new comic opera satirizing the base-ball craze. The opera was called Angels; or, The Umpire's Revenge. The book was written by Paul Eaton, a Washington newspaper correspondent, and the score was by Sousa, of the Marine Band. I speak of the work in the past tense because it was, and is no more, having already enrolled itself among the many failures. Members of the new American Opera co. sustained the various roles, assisted by Cholmeley Jones, whose vocal efforts were highly praised.—Israel Fleishman is industriously seeking for a site upon which to erect his contemplated theatre. John S. Clarke has offered to modify the terms of the new lease of the Walnut, but Mr. Fleishman now declines to have the house upon any terms. The present lease has yet two years to run, and before the expiration of that time, Mr. Fleishman says he will have built his new theatre, which he intends shall be located on Walnut Street, and which will be known as the New Walnut Street Theatre. Mr. Clarke's effort to bind his tenant to enter into no other theatrical ventures, was doubtless caused by his experience with his former tenant, George K. Goodwin, who got too many irons in the fire.

SAN FRANCISCO.

June 26.

There were ninety thousand people out last night—not in the theatres, but on the streets—attracted thither by the fife and drum, the sky-rocket, the brass band, and the marching uniformed political clubs; hence the small audiences which greeted the various attractions at all the houses. What a pity the drama cannot step in on Presidential years, take a hand and uniform a club to represent each theatre, principal attraction a manager. For example, "The Cleveland Baldwin Theatre Bean-Shooters," Captain, Al. Hayman; First Lieutenant, Alfred Bouvier; Second Lieutenant, Dan McCullough. Then "The Harrison Bush Street Theatre Rats," First Terrier, Charlie Hall; Second Terrier, John Gottlob; Big Rat, Morris Peyser; Little Rat, Ed. Swift, and all the other rats in appropriate uniforms. What lively transparencies they could have. This, for instance: "Theatre closed to-night for this parade." "Senator E. J. Buckley will speak to-morrow night at the California;" "Alcazar or Protection;" "Sheriff Billy Krelling to-night at the Grand Opera House;" "Tivoli or Bust;" "Mayor Wallenrod or Free Trade," and so on. What great opportunities are there. The farms of New England under protection by Denman Thompson. Free trade of the colored vote by Lew Dockstader. Little Women, but oh, my! by Mrs. Bowers. The Tariff on Carolines, produced by Billy Rice. Fester the Infant Industries, by Frank McKee.

Turning back from politics, we find Dockstader's Minstrels in their third and last week at the Bush, where the attendance continues to fill the house every night. They go forth enriched with California gold, playing two or three places here, then direct East.

Denman Thompson finds prolonged favor at the Baldwin in The Old Homestead. This is the third week. It goes another before Fanny Davenport opens in Fedora.

Mrs. D. P. Bowers closes her season at the California this week. She and James Carden did Bronson Howard's charming little comedy Old Love Letters, in one act, last night, followed by Lucretia Borgia. Dear Mrs. Bowers! What an intellectual feast her engagement has made for us. After her, who will do this splendid work so well?

Clever little Lizzie Evans is nearing the end of her Alcazar season. She has had up-hill work, handicapped by insipid plays and bad support, yet has made a winning fight, and retires with laurels and coin to her credit. She is doing the Little Haymaker in Maud Muller this week. Next, Salsbury's Troubadours, minus Salsbury.

Said Pasha is now in his second week at the Tivoli, and Richard Stahl is happy, as the attendance continues to be measured by the size of the house. A professional matinee is announced for Thursday afternoon.

Items: Mark Thall, business manager, enjoyed a benefit last night at the Alcazar.—Billy Sweetnam is singing "Little Ah Sid" this week, and the encores are loud and long.—Next week the Bush Street Theatre people are occupying the California, and present the Rents-Santley Specialty comb. Charlie Frye will remain in the box office reinforced by George Field. Frank Bowton retains the door and the managerial duties will be alternated by Chas. Hall and Jake Gattlob. Mrs. Bowers has been prevailed upon to accept a complimentary benefit from her numerous friends and admirers, and has named Friday evening, and by especial request Queen Elizabeth as the play. As Mrs. Bowers is the last actress to tread the boards of the Old California much interest is shown for this particular occasion.—Denman Thompson opens Childs' New Opera House at Los Angeles, July 9, and will be followed by Fanny Davenport 16.—Lizzie Evans' Maud Muller at the Alcazar is a trifle suggestive of Howard Taylor's Caprice.—A musical combination has been formed by Mme. Louise Pyk and Harrison Millard, who joined forces for the purpose of giving concerts in Oakland, San Rafael, and a few of the fashionable resorts.—McKee Rankin and Mable Bert once more visit 'Frisco on their way to Australia next month.—The *Call* has the following: "Every morning before breakfast Mrs. Langtry puts on the gloves with her waiting maid, a big powerful Irish girl, and pounds the life out of her. Mrs. Langtry is very fond of athletic sports. She is well up in the 'manly art,' rowing, sprinting and swimming. She backs the favorites like an old-timer, and fails to whimper when she loses on the wrong horse."—F. C. Rust is here in advance of Salsbury's Troubadours.—Isabella Coe, the pretty wife of Frank McKee, is one of the Barry and Fay Flirtation party.—Sam Mott and Alf Ellinghouse have a specialty co. out up north.—Saturday June 30 is the first anniversary of the opening of the Orpheum.—Nick Roberts has purchased a half interest in the Dunphy bill-posting establishment. In this connection Mrs. Dunphy tells me she desires to hear from Dan Vernon.—James Carden, who played the Duke in Lucretia Borgia last evening at the California, arrived with his wife from the East Wednesday.—Mr. Carden's connection with the San Francisco stage dates back to the time when Lew Baker and Mrs. John Wood were managing, by turns, the American Theatre on Sansome street, now converted into offices for Wells, Fargo's express business.—Fanny Davenport, after a pleasant rest, returns from the Southern part of the State about the 1st to begin rehearsal for Fedora, which she plays at the Baldwin July 9.—Professor Karl Formes must be very proud of his recent pupil, Josie Semon, who accompanied him abroad, and has been engaged for three years at Royal Albert Hall, London. Mr. Formes returns to San Francisco about the middle of July.—The audiences which attend Dockstader's Minstrels never seem to tire of clever Billy Sweetnam's funny speeches. He is, indeed, a 'Frisco favorite.—George Osbourne's connection with the management of the Alcazar Theatre terminates early in July. R. L. Stockwell will continue in the direction under George Wallenrod, the lessee. It is probable Mr. Osbourne will remain for some time after his name is taken down as manager, for the purpose of working off business contracted for before the fissure opened in the friendly relations of the managerial coterie. It is suggested that he join forces with Billy Emerson at the Bijou, on Market Street. His own idea is to try his fortunes at the centre and test the appreciation New York may have of his acting ability.—Charlie Frye may go with Fanny Davenport for her Southern tour next month. The fine singing in The Old Homestead is thoroughly enjoyed by the large audiences who nightly go to see good old Joshua Whitcomb.—Lizzie Evans spends the Summer in our glorious climate, playing over the California circuit.—The Urena-Villasenor Spanish Opera co., which has finished its engagement at the Orpheum, will tour the State.—Hector A. Stuart (Calliban), who will be remembered as among the dissolved literary lights of San Francisco, has gathered himself again in the Southern hemisphere, and has just finished an opera. He calls it Burram-Bulla, a name which suggests black fellows, jins and herds of wallabies and kangaroos, as well as the duck-billed platypus. Mr. Stuart is now residing at Petersham, a suburb of Sydney, N. S. W., and he claims his work as the first grand opera created at the antipodes.—Harry Norman looks very handsome in his costume of Hassam Bey, in Said Pasha, and sings splendidly.—Laura Mainhall-Virgil has returned to the city.—Harry Phillips, Kate Castleton's husband, left for the East yesterday on theatrical business, but returns shortly.—A number of the Orpheum's late opera co. will be heard in comic opera at the Wigwam, beginning next month, for a brief season.—The new co. at the Orpheum comprises the names of the Silbons, imported gymnasts; the Dales, acrobats; the original European Phoites, Roman lady fencers, Barnello, Taroni and others.—Col. Barnes, critic of the *Call*, cannot admire pretty Bella Thorne more than I do, but when he selects Fred. Urban and her as those who distinguished themselves in The Said Pasha performance at the Tivoli, how could he have overlooked Katie Marchi, who has the best part, and does it so excellently? also Edward Stevens and Stanley Felch.—Kate Claxton will be seen in San Francisco in The World Against Her sometime during the Fall.—Lottie Elliott, the champion skipping-rope dancer, arrived from the East last week, and appeared at Woodward's Gardens Sunday afternoon.—The Old Homestead will be seen in Los Angeles after the Baldwin season.—Vernona Jarbeau is due in September in Starlight.—Mr. Smiley, who played Oloferno Vetilloszo in Lucretia Borgia last night at the California, is well-remembered here for his good acting in the last Bouicault co.—The friends of Sam Meyers are pleased to hear that he is coming home for the Summer.—Pretty Eleanor Barry's friends are not pleased that she is married, if it will change her home to New York, but wish her the happiness so good a girl as she deserves.—Denman Thompson closes season at Los Angeles July 16.—John J. Ruddy is here in the interest of Barry and Fay.—L. R. Stockwell, of the Alcazar, and Alfred Bouvier, of the Baldwin, are expected to return this week.

BALTIMORE.

Theodore Hamilton in Jekyll and Hyde opened a week's engagement last Saturday night at Ford's Opera House before a large audience. The version of this nightmare presented by Mr. Hamilton, differs materially from Mansfield's, and introduces a comedy element which is very much out of place. The play was very well received, and the star was several times called before the curtain. The support was fair.

Items: Forepaugh's Museum is being burnished up prior to the opening of the Fall season. Theodore Hamilton will be given a complimentary benefit 9, at Ford's Opera House, when Creston Clarke will appear in the Lady of Lyons.—The fifteenth national Saengerfest of the Eastern Singing Confederation of America is being held here this week.

CINCINNATI.

The MacCollin Opera co. will begin its Summer season 9 at the Odeon in The Mikado. The roster of the troupe includes MacCollin and wife (Fanny D. Hall), Augusta Roche, Willet Seaman, Jr., B. A. Flint, Edmund Stanley, Myra Leslie, Bebe Vining and Mabel Haas. Prof. DeBang will be musical director. The Bohemian Girl will follow The Mikado on the programme.

Manager Harlan opens the centennial season with the Gorman Brothers' Minstrel co as the attraction.

The first week of the season at Harris' afforded admirers of the sensational drama an opportunity to witness John W. Ransome, a very clever artist, in Across the Atlantic. Attendance fair. The house will reopen about August 1 with the Wilbur Opera co.

Items: Manager E. W Wright, who has charge of the Gorman Brothers' troupe, is one of the most successful minstrel directors in the country.—A monster display of fireworks will be one of the features of the Fourth at the Highland House.—Cora Pryor, the soubrette of the Baldwin-Melville com., is Summering in the city.—The Carleton Opera co., whose engagement will begin at the Highland House 9, will include Rose Beaudet, Alice Vincent, Laura Clement, Charley Drew, Jay C. Taylor, R. Broderick, J. K. Murray, Walter Taylor, Margery Baxter, Chas. Fair and Emily Seymour. Alex. Haig will be the musical director.—Jim Collins' protege, May Duffie, has finally abandoned her intention of starring, after a brief but remarkably successful engagement at Hillsboro.—Heuck's Opera House will be recarpeted during the Summer, and a cooling apparatus will be added to other improvements. Adam Weber has been re-engaged as orchestra director, as also E. T. Harvey as scenic artist.—Richard Baker and his wife, Camille Delwar, specialty artists, who are resting here during the Summer, have been engaged by the management of the Early Birds comb. for next season.—Whiting Allen and wife, of the Carleton Opera co., arrived 30 from Atlanta.—Katherine Shannon, in A Woman of the People, appeared 29 at the Walnut Hills Odeon, under the management of Jas. A. Douglass. The attendance was light, the support miserable, and the entire performance unsatisfactory.—The attendance at the Coney Island of the West, which is exceeding the most sanguinary expectations of the management, can in a measure be attributed to Billy Owen's clever advertising.—Will Fennessy has been re-engaged as business manager of the People's Theatre.

CHICAGO.

The Crystal Slipper goes on its spectacular way rejoicing at the Opera House, standing-room only being the customary sign at the doors when the curtain goes up. Ida Mülle has scored a hit beyond any of the others in the cast. May Yohe makes no effort to act, but sings the songs alloted to her in a pleasing way. Edward Foy makes the best success of the comedians. Little Tich is the great card.

The Corsair has not worn out its welcome at Hooley's after four weeks, and the theatre is filled every night. Taken as a whole, the co. is superior to that usually seen in pieces of this sort. The same bill will be continued for some time.

The Cavalier, the romantic melodrama produced by Henry Lee's co. at McVicker's, has drawn very good audiences, and will be kept on this week. Mr. Lee, in the exacting leading role, does some good work, and is ably seconded by Mr. Hexley as the Regent and Ed Lyons as Barbaraire. There is little for the ladies of the cast to do, but both Georgie Drew Barrymore and Minnie Seligman make the most out of rather tame parts. Next week Road to Ruin and Speed the Plow. Midsummer Night's Dream is being rehearsed, and a grand production of this superb comedy is promised.

The Mexican Band met with favor at the Haymarket this week, the last of the season. The Paymaster will be presented by the Harrison co.

The Thomas summer night concerts begin at the Exposition building this week. The soloists are Mme. Teresa Carreno, pianist; Miss Ans Der Ohe, pianist; Mrs. S. C. Ford, soprano; Mme. Kate Van Arnhem, soprano; Jessie Bartlett-Davis, contralto; Homer A. Moore, baritone.

The production of A Noble Rogue will occur at the Grand Opera House on Tuesday, 3. The scene is laid in Chicago, and special local views will be presented on the stage, particularly a working swing bridge, such as Chicago folk know so well and damn so frequently.

CLEVELAND.

With all the theatres closed the past week it may not be necessary to say that affairs in the amusement line were dull. Barnum came 25 with his great show, and though it rained heavily in the afternoon the tent was packed, as it was also in the evening.

At Music Hall Gilmore's Band drew very large audiences 28-29. Manager Hartz, of the Opera House, netted quite a sum of money on his speculation.

Items: A benefit will be arranged for ex-Fire Commissioner James D. Shannon, who some years ago was treasurer of the old Academy of Music. Jimmie is in poor health and his purse is light. Manager Hartz has tendered the Opera House free of charge.—Fanny Marsh, who resides here, may open the Cleveland Theatre 4 to play The Octoroon with a picked-up co.—Prof. John Faust, of the Park Theatre orchestra, will have charge of the concerts at the Columbia roof garden.—T. P. and W. Minstrels will appear at Opera House during race week.—William Haworth, who made a venture in Jekyll and Hyde, and had decided to startle the natives with it, has wisely reconsidered and won't go out.—Rev. Jasper Snow, the negro parson of Richmond, Va., is coming to Music Hall 3 to give his lecture, "De Sun Do Move."—John E. Drew, brother of Manager F. M. Drew, of the Dime Museum, has just arrived from England, and appears this week at his brother's house.—Uncle John Ellsler went to Pittsburg last week, and gossip says he will assume the management of the Opera House there.—Joseph Haworth arrived home last week from Chicago. He is making arrangements to produce at the Opera House within a week a two a drama adapted from the French, to be called Opium. Joe plays the hero, who is a victim to the slavish love of the drug. In the cast will be his brother, William, and Mark Lynch, late of Mrs. Langtry's co. By the way, in an interview with a *Plain Dealer* man, Haworth corrects a statement which reported him as charging Manager J. M. Hill with dilatoriness in producing Mrs. Fiske's play. The *Tribune* says: "Mr. Joe Haworth is at his home studying the leading role he is to play in a drama written by that brilliant woman, Mrs. M. H. Fiske, THE NEW YORK MIRROR'S "Giddy Gusher."—Manager R. C. Hart is doing well at the Pavilion Theatre, Blue Rock Springs.—The Hyer Sisters' comb. is still playing there.—Gus Spencer, formerly an attache of the Cleveland Theatre, committed suicide at Marquette, Mich., a few days ago. His domestic relations were not pleasant.—Isadore Friedman, of the Zoso co., is home for the Summer solstice.

PITTSBURG.

Horace Vinton played at Harris' last week in The Gold King, and did a very good week's business. John W. Ransome this week; Cora Van Tassel next.

At the Bijou, Gilmore's Band appeared June 30, matinee and night, to very large audiences.

All other houses remained closed last week.

At Exposition Park, Pawnee Bill's Wild West Show attracted good-sized audiences.

Items: Major John M. Burke, of Buffalo Bill's Show, was in town last week visiting friends here.—A. J. Sheddon will be the business-manager of the Bijou next season.—Leona Dare made her debut in this city at Trimble's Varities.—Harry Schwab has gone to New York.—Manager Wilt says that all time for next season is filled at the Grand Opera House.—Numerous attachments were issued against Pawnee Bill's Show last week. The management claims that all bills were paid.

JERSEY CITY AND HOBOKEN.

"Corneil" Young, editor of the Jersey City *Argus*, has put a new interpretation on the story of Dr. Jekyll and Mr. Hyde, and dramatized it for Dore Davidson, who will produce it this season. It is in the form of a dream, and at the close of the play, when the wicked Mr. Hyde dies, the good Dr. Jekyll wakes up, himself again, thus relieving the audience from carrying home the weight of the horrible nightmares of other adapters.

James Owen O'Connor had a rough experience in his native town, Hoboken, last week, and on Saturday night he was compelled to call for the police force to escort him from the theatre to his home.

Cronheim's Theatre will continue open for some time yet. The Hoop of Gold co. is the attraction this week.

H. R. Jacob's Theatre is closed until sometime in August.

The Hill resorts are doing a good Summer business with free shows.

ARKANSAS.

LITTLE ROCK.

Park Theatre (W. O. Thomas, manager): The Adelaide Randall Opera co. did a splendid business the past week, presenting Billee Taylor. Fra Diovolo was rendered June 29, to a large audience. J. G. Peakes and W. A. Daniels shared the honors.

Item: Harry G. Farley, formerly business-manager of the Capitol Theatre, but recently connected with the Only a Farmer's Daughter co., is visiting friends in this city.

CALIFORNIA.

SACRAMENTO.

Clunie Opera House (L. Henry, manager): Barry and Fay and an excellent co. in McKenna's Flirtation to large audience, despite the hot weather. The piece took remarkably well, and the efforts of Barry and Fay were received with rounds of applause. Spanish Opera co. 28, four nights.

LOS ANGELES.

Pavilion (McLain and Lehman, managers): The Pyke Opera co. opened a four weeks' engagement June 19, giving Pirates of Penzance in a highly satisfactory manner to a large and appreciative audience. Since the the co. was here last, several new artists have been added, including Hattie Moore, Carol Crouse, Harry Gates, William Rochester and M. Cornell. Most of the old favorites are still with the co., Louise Manfred, Hattie Atkinson, Eva Norman, Jennie Earl, C. M. Pyke, Frank Valerga and Alex. Clark among the number. Patience was presented June 22 for the first time in this city to a packed house, and was continued 23-24 to large and well-pleased audiences. Mascotte will be put on 25-27 and Mikado 28-30, followed by Olivette and Ruddygore.

Turner Hall (Harry C. Wyatt, manager): Barry and Fay week of June 25 in McKenna's Flirtation and Irish Aristocracy. Among the co. are Isabel Coe, formerly of Tin Soldier co., and Helen Reimer, formerly of Rag Baby co., both of whom are prime favorites here. This will be the last co. Mr. Wyatt will play at this house previous to the opening of the Grand Opera House July 9.

Items: The improvements on the Grand are nearly completed, and cannot fail to please all who attend the performance of The Old Homestead by Denman Thompson at the reopening of the house July 9.—After July 1 the management of the Pavilion (which will hereafter be called the Academy of Music) will be assumed by T. W. Okey, formerly of Columbus, O., where he was prominent in managerial circles.—In the last week's MIRROR was an article on various theatres, and among them was mentioned the Los Angeles Opera House as being one of the most prominent, and it also mentioned J. M. Wood, of Chicago, as architect. Mr. Wood is the architect, but the name of the house should have been Burbank Opera House, or Burbank Theatre, and Messrs. McLain and Lehman will be the managers, they retiring from management of Pavilion at close of Pyke Opera co. season.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Barry and Fay's comb. appeared to a crowded house June 24, and the opinion seemed to be that the performance was an unusually meritorious one. Lewis Morrison and co. are billed for June 29 in Stranglers of Paris.

COLORADO.

ASPEN.

Rink Opera House (E. C. Rice, manager): Saulsbury's Troubadours 21 to large house in The Humming Bird. Nellie McHenry was vivacious. Frank B. Blair is a good comedian. Night of 22 Three of a Kind was given to capacity of the house. Did not please so well as The Humming Bird, which did the largest business for two nights of the season and gave splendid satisfaction. Nothing booked.

DAKOTA.

WATERTOWN.

Grand Opera House (John Brock, manager). J. C. Stuart co. in Two Johns on the 25th to packed house. The management is furnishing our people with very good attractions, and his pains are rewarded by encouraging recognition.

HURON.

Grand Opera House (O. P. Helm, manager): J. C. Stewart's Two Johns co. played to largest house of the season June 26.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Lyceum co. has been drawing very well at Albaugh's. Fra Diavolo was presented last week. La Perichole will be given this week, and Princess of Trebisonde next.

Every week has been the "last" for some time at Harris' Bijou. This is announced as positively the last. Marlande Clarke did Dr. Jekyll and Mr. Hyde last week, and will attempt The Bells this. The house will close after that. The Battle of Shiloh is crowded a great deal of the time.

ILLINOIS.

QUINCY.

The Quincy Opera House, which heretofore was owned by a stock company, was sold the past week to A. Dorr, a prominent dry goods merchant of this city, for $31,000, the original cost being $100,000. Mr. Dorr has retained the services of Manager P. A. Marks, who has for the past five years so successfully managed this popular resort. The entire house will be remodeled during the summer, of which I shall speak more later. The manager has already booked a number of excellent attractions for the coming season. The house is now closed.

FREEPORT.

Black Bros circus gave a good performance to a large crowd on the 28, 29 and 30.

SHELBYVILLE.

Opera House (Philip Parker, manager): J. H. Cook late of the Huntley-Gilbert company, and Ellsworth Cook, of Baird's Minstrels, assisted by home talent, presented the manuscript comedy, Pink Dominoes to a large audience, June 26. Ellsworth Cook made a hit in his specialties. Balance forthcoming. Blind Boone, July 3.

PANA.

Prof. Morris' Equine and Canine Paradox showed 25-26, to fair business. Sam M. Young, of the Melville Dramatic co., is the Summer business manager of this show.

IOWA.

LEMARS.

Opera House (T. J. Andrews, manager): Royce and Lansing played to a small house 22. The entertainment was of a musical variety kind, with bells, guitars, zithers, banjos, mandolins, etc. The farce did not amount to much. The She co. failed to put in their appearance 23, as contracted for. Ben Gee's Novelty co. July 2.

Items: By the use of wet cloths and ice, Manager Andrews has succeeded in keeping the theatre cool and inviting.—The show season is not pulsating very strong at present, and it is hard to draw anything like a creditable audience.—The Claire-Pattie co. will probably visit Lemars again the latter part of August.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Felix A. Vincent comb. week of June 25, with Saturday matinee, playing good business at popular prices; co. excellent.

Foster's Opera House (William Foster, manager): Prof. Bartholomew's Equine Paradox week of July 2.

Capital City Opera House (W. C. Ross, manager): Peck's Bad Boy June 25; fair house; co. poor.

DUBUQUE.

Opera House (Duncan and Waller, managers): Mlle. St. Ormond's Parisian Models, 26 to good business. The co. is a high class variety show, and delighted the gallery gods. No bookings.

Items: Last week your correspondent reported as a rumor that Bowers and Beach were to tour the Northwest circuit under canvas. In conversation with these gentlemen who have been in the city this week, they stated that they would open a three-months' tour at Warris, Ill., 30, having purchased a spacious tent in Chicago, and were waiting for its arrival, and will have only a first-class attraction, and at the expiration of the Summer months will reorganize their minstrel co. for the coming season.—The season is about closed, and Manager Duncan informed your correspondent that he would give the house a thorough overhauling and probably make some needed repairs. Dubuque seems to be in a musical tremor just at present. On Thursday 28 at the Second Presbyterian church our best amateur talent assisted by Charles Abercrombie, Mr. Cowels and Miss Pierson, presented the cantata Rebekah in a manner that delighted and pleased a large and fashionable audience.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Bartholomew's Equine Paradox week of 25 to excellent business. Performance the most pleasing of its kind ever seen here. Audiences increased in size as the week progressed, and at every performance manifested great enthusiasm over the wonderful feats of the beautiful and intelligent horses. Manager Mishler, of the Paradox, has been in high spirits all week over the success which has attended the opening of the season for his attraction.

W. C. Coup's tent show spread its canvas here for four days beginning 25, with fairly good results, a couple of heavy rain-storms decreasing the receipts somewhat.

Item: Naxon, Albert and Toomey are painting a full new set of scenery for the Grand, which will be in place for the opening of the Fall season.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): Mlle. St. Ormond's co. appeared June 22 to a small house.

IOWA CITY.

The New London Show gave satisfaction June 28-30, but had poor business.

KANSAS.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Templeton Opera co. 11 in the Mascotte. Good houses, but co. not above the average.

KENTUCKY.

PADUCAH.

John Robinson's Circus came June 28, giving two splendid performances to packed tents.

Item: William Howard, property man, was drowned at Golconda, Ill., June 27, while bathing. His only known relative is a half-brother, George Johnson, living at Cincinnati.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Bangor Opera co., composed of Gertie Maddigan, Annie Chester, Lillian La Rose, Ben Lodge, George A. Ireland, F. J. Binkhurst and others, presented The Two Vagabonds to a good-sized and well-pleased audience. June 26.

Item: Forepaugh's show comes July 23, and the juvenile nickel is being "housed" for the occasion.

AUGUSTA.

Granite Hall: Bangor Opera co., in Two Vagabonds, 29 to a very light house. Lilie Larose, Annie Chester and Frank Owen were very good, but were heavily handicapped by the others. A single piano is not enough orchestration, although Mr. Davenport is an excellent player. Forepaugh comes July 21.

Items: Lillian Kennedy was booked for week of 18, but did not notify the Granite Hall manager of her cancellation, and so he lost two nights of the week.—G. W. Presbery and wife (Annie Russell), of the Madison Square Theatre, have taken the elegant residence of J. Frank Pierce, Esq., of Ocean Point, for the Summer.—The Boston Comedy co., under H. Price Webber, closed a very successful season June 14. Mr. Webber reports the best year since he started in to manage, 1875. The season lasted forty-six weeks, and included five weeks in St. John, N. B., four weeks in Halifax, N. S., beside two weeks each in Charlottetown, P. E. I., and Fredericton, N. B. During their recent engagement at the Soldiers' Home in this city the co. were paid the compliment of giving the best and most satisfactory performance that the veterans had received in the last two and a half years—a fact of which Manager Webber feels justly proud.—Harry W. Farish, for eleven years a member of Price Webber's co., died in Winthrop, Maine, June 14. Deceased was an excellent actor, an honorable man and a credit to the profession. He was buried June 17.—Horace Pullen, the popular leader of Pullen's orchestra, goes to Watch Hill, R. I., for the Summer.—J. Kellogg Mills, of the Boston Comedy co., is Summering at Boothbay, Maine.

PORTLAND.

Greenwood Gardens: The season at this popular as well as beautiful resort was most auspiciously opened the 25th ult., and the prospect for a long and prosperous season is decidedly encouraging, not only to Manager Knowlton, whose untiring efforts deserve profitable returns, but to the patrons of this lovely resort, who have every wish for its prosperity and welfare. The Huber-Allayne Specialty co. have held the boards, and given a very good show too. Some of the acts were a trifle shaky, but the others were meritorious, and received the appreciation they deserved. Among them, Walter Wentworth's contortion business was a feature, and Theo. Evans did a very clever piece of comedy work. Charles Seymour gave some very bad imitations of prominent actors, but Udell and Pierce were a pair of very good song-and-dance artists. Next week a change of bill, and the Fourth of July will be a gala day.

Items: George Holmes, who was a prominent member of the Wilkinson Opera co., and his wife are passing a few days here.—Charles Bigelow was welcomed by his host of friends and will pass his vacation here.—Alf. Hampton, the clever comedian, is visiting his friend, W. H. Jordan.—Many professionals are expected at the island this Summer, and among them Jack and Howell Mason, in the Bohemian, will be given a hearty welcome.—The Wilbur Opera co. wanted to place three weeks' time at the garden, but Manager Knowlton was unable to accept the terms offered, although this co. would have been a big card and a paying one.

MASSACHUSETTS.

AMESBURY.

Hilton and Mack's Circus, which organized here 22, gave their first performance 25 to a large and disgusted audience. The co., with the proprietors, numbered five people. Mr. Mack introduced Prof. Hilton as Forepaugh's original Blondin, but it was plainly seen that the "Prof" wasn't "at home" on the rope. At their second performance the audience numbered about 25; on the 28th they packed their tent and started for Exeter, N. H.

Items: Stage-Manager Saunderson will spend the Summer at Lake Washacum, near Worcester, Mass., having charge of the picnic grounds there.—Harry English and wife, of the Mora co., are home for the Summer.—The next season will open August 25 with the Dalys, in Vacation.—I wish to return my thanks to Manager Currier and the many traveling managers I have met during the past season for courtesies received.—The Mirror Annual is a gem.

HOLYOKE.

Opera House (Chase Bros.', managers): The Bookings for the coming season have been quite numerous, and of a high order. Between forty and fifty cos. have so far secured dates. The season opens August 16 with the T., P. and W. Minstrels, as has been the custom for years, followed 25 by Pat Rooney. Among the cos. coming later are Robert Mantell, Dark Secret, Roland Reed, James O'Neil, Boucicault, Dixey, Passion Slave, She, Evangeline, Rice's Corsair, Fanny Davenport, Rosina Vokes, Maggie Mitchell, Fred Bryton, Lotta, Joe Murphy, Erminie, Held by the Enemy, Bennett and Moulton Opera co., Atkinson and Cook co. and Ullie Akerstrom. Applications are coming in rapidly, but only the best are taken.

Items: Thos. E. Shea remains as leading man with the Adams and Cook co. the coming season. If the dramatic people persist in spelling the name of the prima donna of The Little Tycoon co. L-i-n-g-a-r-d, she may be forced to change her appellation. It should be Lingard.—Hattie Schell is breathing the invigorating air of Westfield.—Provincials will not have a chance to hear and see Pauline Hall this season, as was hoped, but we can at least read of her success when she returns to the Casino in September.—Steve Maley is still in town. He has had several offers for Irish character work, but has not yet closed.—Louis Rathburn, the gas lad at the theatre, has taken a position at the post-office.

FALL RIVER.

If it wasn't for the minnow circuses which have been coming along, amusements in every form would be dead. These concerns seem to have hit upon New England this Summer for the first time, but whether the result is satisfactory I am unable to say. In this city it has not been large. The Circus Royal, which came June 29-30, is the third we have had. Their tent is the biggest and the price of admission the lowest of any. One dime is surely cheap enough for any one to hear the jokes that delighted our forefathers. Business has been good. Forepaugh comes 5, but the day we celebrate (first time in twelve years) comes before, and I am afraid the jovial Adam will find the pickings unsubstantial. Doris' Circus with the great John L., is working this way, and if it gets here business will be great, for the directory has more Sullivans than any other name and they all claim relationship to the bullet-head slugger.

SPRINGFIELD.

The past week in amusements a blank. The following is a condensed but complete review of our season: T., P. and W. Aug. 17, largest audience of the season; Pat Rooney 24, big; Winnett's Passion's Slave Sept. 6, good; James O'Neil 7, big; Mack's Kindergarden 8, fair; Sweatnam, Rice and Fagan 13, crowded; Maude Banks 16, fair; Palmer's Jim the Penman 17, good; Bartram-Burbidge's A Night Off 20, fair; James and Wainwright 21, good; Daly's 22, large; Gardiner's Streets of New York 24, fair; Gorman's 26, fair; Dixey 27, big; Two Johns Oct. 3, fair; Jefferson's Shadows of a Great City 5-6, good; Redmund and Barry 8, and T., P. W. 10 (return) large; Levy Concert 12, and Lillian Olcott 13-14, fair; Floy Crowell 17, week, large; Myra Goodwin 25, fair; Rhea 26, large; Bryton 27, crowded; Annie Pixley 31, large; G. C. Roach Nov. 1, light; Alice Harrison 4, fair; Hall's Ranch 10 7, light; Kiralfy's Lagardere 8, large; Frank Jones 12, good; Louis Aldrich 18, and Power's Ivy Leaf 19, good; Aronson's Krminie 24, big; Macy's C. O. D. 24 (Thanksgiving), big; Helene Adele Nov. 30-Dec. 3, fair; Kate Claxton 6, G. S. Knight 8, and Bryant's Keep it Dark 10, good; McN., J. and S. 13, large; Lotta 14, fair; Frank Daniels 17, fair; Atkinson and Cook's co. 26, week, good; Bennett-Moulton Opera co. Jan. 2, week, large; Mrs. Potter 10, and Peck-Furaman, Dan'l Boone 13, good; Mantell 16, fair; Minnie Palmer 17, —; Duff Opera co. 24, fair; Boucicault 25, good; Hanlon's (Voyage) 26, crowded; Murray and Murphy 27, fair; Ullie Akerstrom 30, week, good; Keep it Dark Feb. 6 (return), and Hoyt's Tin Soldier 8, fair; J. S. Moulton co. 12, week, fair; O'Gorman Human Nature, 23, large; Eaton-Benton Variety, 28, fair; Modjeska, 29, and Krminie, March 1, (return) large; Scanlan, 3, crowded; Ellsler-Gardiner, Aladdin, 5-6, fair; Sullivan's Black Thorn, 7, (horrible fire) light; Spenser's Little Tycoon, 9, large; Hi Henry, 12 (blizzard,) light; remained 13, good; (Eastern co.) Held by the Enemy, 15, and Herrman, 16, large; Dockstader's, 21, big; McKee Rankin, 24, fair; Wilbur Opera co., 26, week, big; Fowler and Warmington's Skipped, etc., April 2, and Hennessy Brothers, 3-7, fair; Joseph Murphy, 9, and Salsbury's Troubadours, 11, large; Mestayer's We, Us & Co., 16, fair; Little Tycoon, 17, (return) large; Abbey's Uncle Tom co., 18, light; Hearne's Hearts of Oak, 19, good; Maude Banks, 20, (return) light; Sisson-Cawthorne Little Nugget, 21, light; Hanlon's Fantasma, 23-25, big; Den Thompson, 27, crowded; Dixey, May 1 (return) large; Hurlburt's Horses, 2-4, light; Gorman's, 4, (return) fair; Wilbur Opera co., 7, week (return) big; Wills,

after a thorough course of instruction at the N.Y. School of Acting. She will doubtless begin work as a star next season.

MISSOURI.

KANSAS CITY.

Music Hall: Judging from the large crowds in attendance, The Mikado is still a favorite with the opera-going people here. It is better sung than any of the previous operas, and is costumed nicely, and the stage very prettily set. Miss Roe as Yum-Yum sang well, and quite captivated the audience with her artless Japanese ways, which seem as if to the manner born. Charles Gilbert as Ko-Ko, was quite clever. Mr. Shackford's singing of the role of Poo-Bah, was the feature of the performance. Mr. Garr made a fairly good Nanki-Poo. The chorus was in good voice. The opera will run over into next week, and perhaps longer.

Items: Capt. Jack Crawford, the poet scout, who goes on the road this Fall as the hero in a romantic drama, details of which have appeared in THE MIRROR, is in the city.—Hugh Coyle, late of Haverly's Minstrels, still later superintendent of advertising for Exposition, promises an amusement enterprise on a gigantic scale the coming Fall.—The Music Hall opera co. has been strengthened with better singers in the chorus. Captain Peabody's cosy Union Avenue Theatre opens to-morrow (Saturday) evening with the play, The Peep o'-Day Boys.—The Gilmore Festival chorus will continue to exist as a permanent musical union. Col. Gilmore stated that the chorus was the best he has met with on his tour.—While New Yorkers have been "existing" during the past hot weather, we Westerners have been having cool weather and heavy rains—in fact too heavy for Summer opera gardens.—Nelson J. Haynes, the Coates House presiding genius at the door, contemplates a trip to Buffalo in September to attend the international bicycle races. This item introduces the fact that there are quite a number of wheelmen in the profession. There are K. L. Davenport, of the Boston Museum; Fritz Emmet, Jr., who has toured all over England on a bicycle, and Ed. Van Veghten, late of Little Tycoon fame. Then Emma Abbott is fond of cycling, and if not for her avoirdupois, would be seen gliding along on a silver-plated "bike." Then THE MIRROR'S Salt Lake City correspondent is a wheelman, and is also a Mormon, but is a royal good fellow, notwithstanding that little imperfection. To close, your correspondent also is a wheelman.—Herman Perlet has superseded Signor Bona as musical director at Music Hall.—John Behr, leader of the Ninth Street Theatre, is at Music Hall for the Summer opera season.—Charlie Gilbert's parody on the Tit-Willow song, Cleveland and His Veto, did not take well, and between Democratic hisses and Republican yells of approval he gave it up in disgust.—Manager Judah, wife and daughter Blanche, have gone to Asbury Park, N. J., for the Summer.—Managers Hudson of the Coates, and Buford of the Warder Grand, are in New York booking attractions for next season.—Considerable change is contemplated in the Gillis Opera House. The box office will be placed across the large hall just below the Fifth Street entrance, and the house will be generally renovated.—The Warder Grand will open next season as a complete theatre. Next Summer the roof-garden, similar to the New York Casino, will be in operation, and a season of light opera will be given.—The Ninth Street Theatre, although nearly new, will be generally renovated.—The Coates, now being made exceptionally strong and safe, will receive a thorough overhauling on the inside; new scenery will be added, and the interior will be brightened considerably.—Peter McCourt, manager of the Tabor Grand, Denver, was in the city Thursday, and had endeavored to secure the managership of the Warder Grand, and his proposition will receive consideration, but Col. Warder states that he would only become associate manager, if the scheme was consummated.

MONTANA.

BUTTE.

Grand Opera House (John Maguire, lessee): Jeffreys Lewis played to good business week of 18, and gave prime satisfaction.

NEBRASKA.

FREMONT.

Sells Brothers' Circus 27. Large street parade. Afternoon and evening performances well attended. Programme not as good as heretofore.

OMAHA.

Opera House (Thomas F. Boyd, manager): The only attraction the past week was the Webster-Brady co. in She. The production won commendation from large audiences. The regular season closes 30 with the Two Johns co.

Items: Sells' Circus tents were crowded; two performances 26, in spite of rainy weather. Circus managers make a great mistake in limiting their stay in Omaha to twenty-four hours. We have 110,000 people, and a large number of them patronize the arena.—The Templeton Opera co. is booked for the Grand at reduced rates week of July 2.—Robert Reynolds is resident manager of the Grand Opera House.

NEBRASKA CITY.

Howe's London Circus spread its tents in this city June 28-30. There are some artists of real merit with the co., and the performances gave satisfaction to large audiences. Weber Comedy co. July 2-3.

Item: Mr. French, manager Howe's London Circus, reports good business. Your correspondent returns thanks for favors.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): No attractions have appeared here since Wallick's Cattle King co. June 16, and "Mac" is really getting to be the laziest man in town. However, he is entitled to the rest he anticipates during this month. He has worked hard during the past season and given us in the main a fine class of attractions, and many of the best cos. on the road are booked for next season.

People's Theatre (R. S. Browne, manager): This house has been dark this week, and nothing is billed for next. It is rumored that it will be under different management next season.

Items: Howe's New London Show is coming 2-3, to cheap prices.—Although not yet officially announced, a benefit will be given some time in August to Mr. McReynolds, of the managerial firm of Funke's, which deserves to be a financial success. Barry and Fay will be the attraction.

NEVADA.

CARSON CITY.

Carson Opera House (George W. Richards, manager): Wilber's Comedy co. 22-23 and matinee, and owing to the low price of admission filled the Opera House to its capacity on each occasion, and at the last performance on the 23, one hundred extra seats were put in and filled. The question of cheap admission is worth the consideration of managers, as is shown by this experiment in a one-night town, the change in prices made it profitable for four performances.

Item: Salsbury's Troubadours June 29, Mrs. D. P. Bowers, July 6; Dockstader Minstrels 10.

NEW HAMPSHIRE.

MANCHESTER.

King and Franklin's Circus June 26-27 to deservedly light business.

Items: The Opera House will be in the hands of the carpenters and painters in a few days, their work being mostly behind the curtain. The house re-opens early in August.—Malcolm Bradley and the Parker Twin Brothers are Summering here.—Miller and Freeman's Circus comes July 10; Forepaugh's Circus 28.

NEW JERSEY.

ATLANTIC CITY.

Opera House: The Carleton Opera co. produced Queen's Lace Handkerchief, Merry War and The Mikado the past week, to uniformly good business. This week Nanon and The Merry War are announced. The co is composed of good talent in Helen Vincent, Laura Clements, Clara Windom, Charles Drew, J. K. Murray, Jay C. Taylor and William T. Carleton. The co. closes the season here, when it will go to Cincinnati for a Summer season. Mr. Carleton leaves immediately for Europe with his family. He tells me his season has been an unusually prosperous one. He will augment his co. next season by the addition of several new people, and add several new operas to his repertoire.

Item: The Juvenile Opera co., announced to appear here has disbanded. A minstrel company will therefore follow the Carleton Opera troupe.

NEW YORK.

BUFFALO.

The last house to face the Summer weather closed its season last Saturday, the Court Street Theatre, winding up a very successful season with an old Buffalonian, P. F. Baker, in Chris and Lena. Mr. Baker announces that he will be seen next season in The Emigrant, and shelves the old stand-by for a time.

Items: Mr. Whisten, the local manager of the Court Street Theatre, was presented with a handsome French clock on Saturday, while Press Agent Woolcott was given a diamond ring by his admirers. It will sparkle on the sea coast very shortly, as he intends to cool himself in that direction.—Messrs. Noxon, Albert and Tomey, scenic artists of St. Louis, will commence work on the stage decorations of the new Pearl Street Theatre this week.—A season of light opera at popular prices will be given at Music Hall. The Merry War is the opening programme for July 9.

ROCHESTER.

With all the houses closed for the season, things dramatic are at a standstill. The syndicate of the new Lyceum is using every energy in forwarding the work on this building, and it is claimed that the house will be completed in time for an early opening.

The Casino has been thrown open as a Summer garden, and is attracting large audiences, which are entertained with a vocal and musical programme.

Items: F. G. Fiecke, owner of the Grand, is in town, but refuses to be interviewed, yet it is surmised that the general overhauling of his house will be the result of his visit.—Prof Morgan and his Academy orchestra are located at Ontario Beach for the Summer.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): McGibeny Family 2, to fair business. The co. is exceptionally fine, and deserves patronage everywhere. Frank A. Robbins' Wild West Circus 10.

AUBURN.

Academy of Music (E. J. Matson, manager): Clark's Comedy co. at popular prices drew large houses June 28-30. Performance fair.

OGDENSBURG.

Opera House (George S. Ryan, manager): Fritz closed the season here to good business. Mr. Emmet goes hence to Austria, and it is to be hoped that he will procure a new play. Atkinson's Comedy co. June 29, to an enthusiastic audience, which was much amused at Peck's Bad Boy. Johnnie Prindle's character sketches, new, unique and original were most excellent. The co takes a holiday now, and will do the famous rapids of the St. Lawrence to Quebec.

ELMIRA.

Opera House (W. E. Bardwell, manager): Closed. Madison Avenue Theatre (Wagner and Reis, managers): Dark week of June 25. No bookings 2 week. McClay Opera co. is announced for 16 week.

Items: Brooks Hooper, manager, and Harry M. Graves, advance agent, of Lillian Kennedy co., which recently closed the season at Binghamton, N. Y., are sojourning in this city. Manager Hooper will star Francesca Redding of Binghamton, N. Y. Miss Redding has traveled with Corinne and Marie Prescott. Harry Graves will be his press representative.—George Wilson, the popular minstrel, who is Summering at Binghamton, N. Y., will organize his gilded mastodons in this city early in August, opening at the Opera House. Performers already engaged are Billy Carter, Banks Winters, Will Walling, George Gale, Tom Lewis, Lew Diamond, J. Spencer Charles, Swift and Chase, Connors and Collins, Delmanning Brothers, William Wood, leader of band, and Will Barbour, leader of orchestra. Frank Dumont is working on a new afterpiece for the co. Joseph Daniels will be the business-manager, and Bert Davis, of this city, will continue as press representative.

OHIO.

COLUMBUS.

The ninth convention of the Ohio Music Teachers' Association was held at the Grand Opera House 27-29, and several enjoyable concerts were given that were liberally patronized.

The Wonderland, Kichenlaub's, the Casino, and People's, still keep open house, but the S. R. O. sign is taking a vacation.

Items: James Paine, Jr., is in the city, arranging for a site for the Last Days of Pompeii, to be produced during the centennial. He promises a magnificent pyrotechnic display during the week of the Grand Army reunion in September.—The case of Walter Low, the cowboy, charged with shooting Hill, has been postponed again, but will be brought before the court this week.—Business at the cyclorama of the Battle of Gettysburg has improved since the excursion weather has set in.—George B. Drake is in town mingling with old friends. He goes to New York soon to arrange for next season.—The concerts at the Garrison are attracting a large number of pleasure seekers.—M. B. Delahunt, of the MacCollin co., says he has two good offers for next season, but has not decided which to accept.

DAYTON.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The Home co. produced Pique 30, for the first time at this theatre. The audience was large, fashionable and brilliant. The cast was exceptionally good. The close of acts two and four brought the entire co. before the curtain. W. A. Whitecar as Captain Standish, and Helen Tracy as Mabel, assumed their respective parts most acceptably. The Mathew Standish of Charles Kent was given so well as to make the part unusually conspicuous. Lawrence Hanley made a handsome and effective Raymond Lessing. George R. Edeson as Sammy Dimple kept the audience highly amused; he was well seconded by W. B. Royston as Thorsby Gill. The Ragmoney Jim of Robert McNair was a good piece of character acting. Grace Raven made a beautiful Lucille. It is, however, a thankless part, but it was never better assumed. Helen Sedgwick did herself proud as Raitch, as did Maud Monroe as Mary Standish.

Items: Mrs. McNair is visiting her husband, Robert McNair, of the Home co.—Prof. Gleason, the "horseman," occupied the Rink during the past week; business fair.—Will Fay, of the Grand (New York City), is here for a few days. Mr. Fay contributes to quite a number of Ohio dailies, during the Winter season.—A misprint failed to place Mrs. J. Clinton Hall on the bill of Pique, but we all knew of her presence, however.—Managers Dickson and Reist will make several changes at the Grand during the Summer. Mr. Reist informs me that his partner will arrive from Indianapolis this week.

AKRON.

Barnum's Circus pitched tents here 27, and in spite of the rain showed to large crowds afternoon and evening. The parade was very good. Nothing booked at the Opera House. Professor Burk's educated ponies and horses to light houses 22-23 on account of extreme heat.

YOUNGSTOWN.

The report that ironworkers were going to raid the circus and wipe out Barnum's tent men, to avenge the murder of a mill man, killed last year by a circus employee, caused a line of police to guard the ground. Everything passed of without trouble. Cool weather and a large tent full, the 26th. No attractions present or prospective at the theatre. Last evening a benefit.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The season just passed opened here Aug. 15 and closed June 19, and I think was one of profit to the companies and also to the managers. Below will be found the business played to by the companies visiting our city: Hamersly Opera co., Aug. 15 week, good; Root and Love's co., 21, good; Cora Van Tassel, Sept. 2, big; Star Athletic Comb., 15, light; A. G. Field's Minstrels, 19, big; Stricken Blind, 23, light; Eding's Dramatic co., 26, week, good; same co., Oct. 3 and 4, light; Only a Farmer's Daughter, 7, fair; Louise Litta, 17, good; Fursman and Farrars, 21, good; Silver King, 27, big; Scorer Willards co., 27 and 28, light; Rice, Hart and Ryman's Minstrels, 31, light; Under the Lash, Nov. 1, good; Uncle Tom's Cabin, Nov. 5, big; Argonauts of '49, 12 and 14, light; Thrown Upon the World, 16, light; Willie Free, 21-23, light; Conried's Opera co., 26, big; Elk benefit, Dec. 12, big; May Blossom, 7 and 8, light; Mrs. Tom Thumb, 19, light; Mat Godwin, 29, big; Madison Square co., 26, light; Our Jonathan, 31, good; Hart's Comedy co., Jan. 2, week, big; Passion's Slave, 10, good; Fred Bryton, 18, good; Skipped by the Light o' the Moon, 22, good; Prof. Kennedy, mesmerist, 30, week, light; Robinson and Hoover Dramatic co., Feb. 7, week, good; Charles A. Gardiner, 13, big; Clark's Female Minstrels, 14, light; Sallie Hinton, 20, week, light; Aick's Sawyer's Minstrels, 27, light; Mixed Pickles, March 2, good; Cold Day co., 6, big; Drummer Boy of Shiloh, 7-10, big; Little Puck, 13 good; Si Perkins, March 27, fair; Ada Grey, April 3, good; Jennie Calef, 5, fair; Thomas M'Keene, 9, big; A Night Off, 10, light; Keep it Dark, 17, big; Nina Willard Dramatic co., 18-21, light; McIntyre and Heath's Minstrels, 24, big; Charles Erin Verner, 27, light; Trixie, May 2, fair; John S. Murphy, 17, good; Sparke's Bunch of Keys co., 29, good; Dr. Jeykll and Mr. Hyde, June 13, light; Prof. Burk's Horse Show, 18 and 19, light; Barnum's Circus, June 22, fair.

NORWALK.

Theatricals have been dull since my last letter, there being nothing booked at the Opera House till September. Barnum's Circus has come and gone. Its reception here was not very flattering on account of the rainy weather. The co. is made up of first-class performers.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): George Ober, supported by Alice King Hamilton and a fair co., gave Dr. Jekyll and Mr. Hyde for the week to good business.

Presque Isle Theatre (G. W. Bills, manager): The week closed was the last one for the MacCollin co., and they gave almost their entire list of operas. It is to be regretted that so much disagreeable weather has interfered with what would have otherwise been good business for this popular co.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Patti Rosa and co. in Bob and Zip week of 18, to large and fashionable audiences; hence financially a great success. Miss Rosa as Bob caught on right away, and there is a charm about her that makes one wish to see her oftener. Her songs and dances were encored repeatedly. She has made many friends here in Portland, who will wish to see her here again. She plays the Sound circuit, and then goes direct to London; and here let me say that this is the largest jump made by any one actor or actress on record. Her co. is a good one and well balanced. Next week 24 to 29 Gus Williams and co. in Keppler's Fortunes and Oh, What a Night. She will no doubt do a very large business, as the advance sale is quite large.

Items; Louis Morgenstein, in advance of Gus Williams, was in town this week.—The wife of Gus Williams arrived in this city from the East Saturday to join her husband here.

PENNSYLVANIA.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): McGibeny's June 30. This talented family of musicians, sixteen in number, gave a very enjoyable entertainment, consisting of vocal and instrumental selections, to a fair and appreciative audience. Pinafore was given on the 5 by local talent, assisted by Anna Crossmann, of the Ermine co. No. 1.

TENNESSEE.

NASHVILLE.

Theatrical circles are at present so quiet in Nashville that your correspondent experiences considerable difficulty in stumbling upon items. May's Opera House just now is the sole place of amusement open. Mr May is exerting himself to please his patrons, and although he offers a good variety bill, the attendance is comparatively light.

Manager Ed. V. Anglim, of the Grand, returned the other day from New York. He reports his bookings for next season as being very satisfactory so far; says, though, he still has some good open dates. Mr. Anglim tells me he has made arrangements since he got back with the managers of the Overland Railroad Company whereby he gets control of the Pavilion, or rather the Casino, at Glendale Park for the Summer. His intention is to inaugurate, about July 9th a Summer season of light opera and music. He is now negotiating for an opening attraction, and thinks it will be the Dixon Ideal Opera co. Glendale Park is six miles out from town, and a great place of resort these warm afternoons and nights. The Casino has a seating capacity of about 1,000. I see no reason why the undertaking should not pan out well for Mr. Anglim and all parties interested, if they but use good judgment and secure attractions of merit.

Items: Treasurer W. A. Sheetz, of the Vendome, leaves Monday for New York and other Eastern points.—"Mike" Hays, the dude Irishman that guards the Vendome door, returned a day or two ago from a visit to Memphis.

At the earnest solicitation of her friends and admirers, Mr. Levy has decided that he will continue his daughter Rebecca in Paris another year, where she is now pursuing with great credit her musical studies. "Becky" is undoubtedly a promising little song-bird, and will yet be heard of in the musical world. Nashville people anticipate with much interest her debut. She has adopted the stage name of Ellen Gordon. About two weeks ago she sang in London at a trial concert before a gathering of maestros and other musical lights, and was mentioned in the New York *Herald's* cablegrams as possessing "a prodigy's voice, very sweet and powerful."—Mr. and Mrs. Fortune (nee Bertha Fricke) will reside here all Summer with Mr. Fortune's parents. They are the recipients of many attentions from friends. Both are members of the Emma Abbot Opera co.—E. C. Faircloth, former treasurer of the Masonic, is now engaged in the milling business.—Dan. Considine, Jean Houston and Dr. Shelby Martin are to be seen almost any evening at Glendale Park. Jean and Dan will both be with us until the Fall season opens.—Miss Novella Houston has about decided to remain home next season. Part of last season she was with Only a Farmer's Daughter co.—Nashville has so far remained so pleasant that Kitty Cheatham continues at home with her mother. She will go to Beersheba Springs, Tenn., on the Cumberland Mountains, in about ten days. Her friends are showering her with attentions.

KNOXVILLE.

People's Theatre (W. H. Burroughs, proprietor): The past week at the People's has been quite a successful one; fair crowds every night. This week bids fair to be the week of all, as Uncle Tom's Cabin will be the piece.

Bijou Theatre (G. W. Mitchell, manager): The Bijou continues to have good crowds every night, and the performances are very satisfactory. The specialties deserving special mention.

Item: Retta Villers, Jennie Reed and Little Millie McDonald will leave Saturday for their homes in Cincinnati.

CHATTANOOGA.

The opera house continues closed, and no prospects of its doors opening before the regular season of '88-'89. Manager Albert is recuperating on Lookout Mountain; he will remain until it gets cooler. Manager Albert informed me that his bookings for next season were nearly complete, and said he would give the public better attractions than have ever been seen here.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Barry and Fay drew two fair audiences 18-19. The stars, play and people are first-class and will do better at another time, although they gave satisfaction. The town was suffering a relapse from the fine crowded houses which turned out to see the local production of the Bohemian Girl the first grand opera attempted by home talent. Adele Payn's Wages of Sin co. to small houses 22-23. The co. is a bad one. Their most serious scenes were made laughable by very poor acting. This week we have Salsbury's Troubadours, Rentz-Santley co.; next week Wilbur's co., and the Home Dramatic co. July 4.

Item: Sells Brothers' Circus is being billed for July 16th.

VIRGINIA.

ROANOKE.

Opera House (Tennyson and Simpson, managers): The Meyer-Thorne co. closed a successful week's engagement 23—their third week this season. Belle Boyd, the rebel spy, delivered her lecture "The Perils of a Spy," 26, to a large audience. Miss Boyd is a charming woman, and a decided success as a lecturer. She expects to star next season in a military drama now being written for her, which will deal with the late war. It is said that J. M. Hill will be the power behind the throne. Bookings for next season are plentiful and the attractions of a better class than last season.

WISCONSIN.

MILWAUKEE.

Grand Opera House: Edwin Clifford began a Summer season at cheap prices June 29, opening in Enoch Arden to poor business. The co is one of very limited capabilities. The same co. produces The Two Orphans; commencing 2. Newton Beers in Lost in London 1, two performances.

Schlitz Park Theatre: The Hess Opera co. have given Martha, Bohemian Girl and Chimes of Normandy. The co. made a decided hit in the Chimes, Mr. Broderick's Gaspard being worthy of especial mention.

BELOIT.

Holland and Gormley's Dime Circus June 25 26, to fair business. They will average up well with the higher priced circuses.

MADISON.

Theatrical business has been dull here for a few weeks, and only a few bookings in the near future have been announced. Rodicue and Turner's Minstrels, now rehearsing in Milwaukee, will be here July 4. Bayse-Davis Dramatic co. July 9

Items: Louise Bliss, of Night Owls co., is spending her vacation at her home in this city. She will join the co. in New York soon.—Barry Standwood is visiting with relatives at Jefferson, Wis., before filling a four weeks' engagement at the People's, Milwaukee. He goes with McNish, Ramsa and Arno next season.

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Nelson's Specialty co. 25, week, to good business; a fair show of its kind, the acrobatic feature being the best. Belgar's performance on the invisible wire and F. La Rosa's on the flying rings being excellent. Polly McDonald, a dance artiste, also deserves a word of mention. This week, the last of the season, Lilly Clay's Burlesque co.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A. M. BARRON Co.: Morley, Mich., July 2—week.
ALADDIN Co.: Providence, R. I., July 2—week.
AUGUSTIN DALY'S Co.: London, Eng., May to the close of July.
ACROSS THE ATLANTIC Co: Pittsburg, Pa., July 2—week.
A BOY HERO Co.: New York City July 2—week.
ATCHINSON'S COMEDY Co.: Sorel, Can., July 5, St. Hyacinthe 6, Redmond 7, Coaticook 9, Sherbrook 10, Farnham 11, St. Johns, N. B., 12.
BOYSE-DAVIS Co.: Madison, Wis., July 9—week.
BARRY-FAY Co.: San Francisco, July 2—two weeks; Stockton 18-19.
CLAIR PATEE Co.: Winnipeg, Man., July 2—week.
CHARLES MORTIMER Co.: Hackensack, N. J., July 6, Somerville 7, Haverstraw, N. Y., 8, Sing Sing 9, Newburg 10, Matteawan 11, Danbury, Ct., 13, Catskill, N. Y., 14, Chatham 15, Pailmont 16, Pittsfield, Mass., 17, North Adams 18.
CLAIR SCOTT Co.: Bellows Falls, Vt., July 2—week; Brattleboro 9, week.
CONRAD THE CORSAIR Co.: Chicago, Ill., June 18—indefinite.
DR. JEKYLL AND MR. HYDE (Hamilton) Co.: Baltimore June 30-July 5
DENMAN THOMPSON: Los Angeles, Cal., July 9—week, and close of season.
DAWN Co.: Boston May 28—indefinite.
EUNICE GOODRICH Co.: Omaha, Neb., June 25—four weeks.
EFFIE ELLSLER Co.: N. Y. City July 2—indefinite.
FANNY DAVENPORT Co.: San Francisco July 9—indefinite.
FELIX AND EVA VINCENT Co.: Council Bluffs, Ia., July 2—week; Central City, Neb., 9, Grand Island 10-11, Hastings 12, Kearney 13, North Platte 14, Denver, Col., 16—week.
GEORGE'S THEATRE Co.: Leadville, Col., June 25—two weeks.
GUS WILLIAMS' Co.: Spokane, Mont., July 6-9, Missoula 7, Butte 9-13, Anaconda 16, Helena 17-21, Bozeman 23 24, Billings 25, Miles City 26, Bismarck 27, Jamestown 28
GEORGE J. CURTIS Co.: Camden, Me., July 2—weeks.
GEORGIE HAMLIN Co.: Britt, Ia., July 2-5, Algona 6-7.
HOOP OF GOLD Co.: Hoboken, July 2—week.
HILL'S PEOPLE'S THEATRE Co: Rhinebeck, N. Y. July 2—week.
HELENE ADELE'S Co.: Binghamton, N. Y., for the Summer season.
IMRE KIRALFY Co: Saint George (Staten Island), N. Y., June 16—indefinite.
J. O. O'CONNOR: N. Y. City July 2—week.
LOST IN LONDON Co.: Green Bay, Wis., July 6, Oconto 7, Iron Mountain, Mich., 9, Menominee 10, Escanaba 11, Negaunee 12, Marquette 13, Ishpening 14
LIZZIE EVANS: Oakland, Cal., July 4-7, San Diego 9-10, Riverside 11, Santa Ana 12, San Bernardino 13-14, Los Angeles 15—week; Stockton 23-26, Sacramento 27-28.
MRS. D. P. BOWERS' Co.: Carson, Nev., July 6.
MARTIN HAYDEN Co: N. Y. City July 2—week.
NATURAL LIFE Co.: Stockton, Cal., July 6—week.
PETE F. BAKER Co.: Cincinnati July 2—week.
RUN OF LUCK: Chicago, Ill., May 28—indefinite.
ROBERT RANSOM Co.: Port Arthur, Wis., July 2—week.
SOAP BUBBLE Co.: Portland, Ore., July 2—week.
SALSBURY'S TROUBADOURS: San Francisco July 2—three weeks; Stockton 20.
SHE (Webster-Brady) Co.: Leadville, Col., July 4-5, Aspen 6-7, Denver 9—week.
STAR THEATRE (Felton) Co.: Wausaw, Ind., July 2—week.
TWO JOHNS Co.: Denver, Col., July 2—week: Greeley 9, Cheyenne, Wyo., 10, Laramie 11, Rawlins 12, Evanston 13, San Francisco 16—two weeks.
THREE WIVE TO ONE HUSBAND Co.: Ogden, U. T., July 4-5, Provo 6-7, Montrose, Col., 9-10, Gunnison 11-12, Canon City 13-14, Greeley 16-17, Cheyenne, Wyo., 18-19.
UNCLE TOM CABIN (Rusco-Swift) Co.: Princeton, Ind., July 5, Churubusco 6, Kendallville 7.
WARD COMEDY Co.: Salt Lake City July 2—week.

OPERA AND CONCERT COMPANIES.

BIJOU OPERA Co.: Little Rock, Ark., June 25—indefinite
CORINNE Co.: Boston July 2—indefinite.
CONRIED-HERRMANN OPERA Co.: St. Louis, Mo., June 18—indefinite.
CARLETON OPERA Co.: Atlantic City, N. J., June 25—two weeks.
DUFF OPERA Co.: New York City June 11—indefinite.
DICKSON OPERA TROUPE: Memphis, Tenn., July 2—week.
DESHON-STARR OPERA Co.: Minneapolis, Minn., June 12—indefinite.
GILMORE'S BAND: Manhattan Beach, Coney Island, N. Y., July 1—three months.
LYCEUM OPERA Co.: Washington June 11—indefinite.
MCCAULL'S Co. (No. 1): New York City July 16—indefinite.
MCCLAY OPERA Co.: Elmira, N. Y., July 16—week.
MIKADO OPERA Co.: Kansas City, Mo., July 2—two weeks.
NADJY (Casino) Co.: N. Y. City, June 11—indefinite.
NOSS FAMILY: St. Ignace, Mich., July 4-5, Mackinac Island 6-7.
NELASSON'S SPANISH OPERA Co.: San Francisco June 11—indefinite.
PYKE OPERA Co.: Los Angeles, Cal., June 19—four weeks.
ROYCE-LANSING BELLRINGERS: St. Cloud, Minn., July 4, Sauk Rapids 6, Little Falls 7.
TEMPLETON OPERA Co.: Omaha, Neb., July 2—week.
WILBUR OPERA Co.: Boston May 28—indefinite.
W. S. MOORE'S OPERA Co.: Cape May, N. J., July 2—indefinite.

MINSTRELS.

DOCKSTADER'S MINSTRELS: Stockton, Cal., July 5, Sacramento City, 6-7, Carson, Nev., 10.
GORMAN BROTHERS' Co.: Cincinnati, O., July 2—indefinite.
LEW JOHNSON MINSTRELS: Los Angeles, Cal., June 25—indefinite.

VARIETY COMPANIES.

BURNS-DE FOREST-BRAGMAN COMB.: Evansville, Ind., June 25—two weeks.
LILY CLAY'S COMB: Montreal, Can., July 2—week.
LOCKE LANG COMB.: Edgerton, Ind., July 5.
MLLE. ST. ORMOND'S COMB.: Duluth, Minn., July 5-7, Ashland 10 12.
NEW LONDON SHOW: Des Moines, Ia., July 5-7, Council Bluffs 9 11, Omaha, Neb., 12-14.
PROF. WILBUR'S EQUESCURRICULUM: Boston, June 25—indefinite.
PAINE'S BURNING OF OLD LONDON: Manhattan Beach June 18—indefinite.
PROF. J. E. KENNEDY: Traverse City, Mich., July 2—week; Charlevoix 9—week; Petoskey 10—week.
REILLY-WOOD Co.: Anaconda, Mont., July 5-6, Deer Lodge 7, Helena 9-11, Bozeman 12, Miles City 13, Bismarck, Dak., 14.
RENTZ-SANTLEY Co.: San Francisco, Cal., July 2—three weeks.
TOPACK-STEELE Co.: Mt. Clements, Can., July 5-7.
THAYER'S BATTLE OF NEW ORLEANS: Brighton Beach July 7—indefinite.
WHITNEY FAMILY: Bangor, Mich., July 4-5.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Flint, Mich., July 5, Jackson 19.
BEACH-BOWERS CIRCUS: Dodgeville, Wis., July 5, Monroe 6, Baraboo 9, Portage 10.
BRISTOL'S EQUINE SHOW: Boston, Mass., June 25—indefinite.
BARTHOLEMEW'S EQUINES: Des Moines, Ia., July 2—week; Cedar Rapids, Mich., 9, Rockford, Ill., 16, Peoria 23, La Fayette, Ind., 30, Chicago, August 6—two weeks; Ann Arbor, Mich., 27.
CLEMENT-RUSSEL CIRCUS: York, Pa., July 5-7.
FOREPAUGH'S CIRCUS: Fall River, Mass., July 5, Newport, R. I., 6, New Bedford, Mass., 7, Brockton 9, Taunton 10, Marlboro 11, Lowell 12, Lawrence 13, Haverhill 14, Augusta, Me., 21.
FOSTER-LA ROSA CIRCUS: Provo City, U. T., July 5, American Fork, 6, Lehi City 7.
HOLLAND GORMLEY'S CIRCUS: Aurora, Ill., July 5-7.
HUNTING'S CIRCUS: Newark, N. J., July 2—week.
HOWE'S CIRCUS: Lincoln, Neb., July 2—week; Ottawa, Can., 10—week.
MCMAHON'S CIRCUS: Green River, Wyo., July 5, Granger 6, Evanston 7
PAWNEE BILL'S WILD WEST COMB: Philadelphia, July 2—indefinite.
RICHARD'S CIRCUS: Winona, Minn., July 2—week.
ROBBINS' WILD WEST CIRCUS: Jamestown, N. Y., July 10
SHIELDS' CIRCUS: Richmond, Va., June 25—two weeks.
SELLS BROTHERS' CIRCUS: Denver, Col., July 4-7, Pueblo 6, Canon City 7, Aspen 9, Glenwood Springs, 10, Leadville 11, Salida 12, Gunnison City 13, Montrose 14, Salt Lake City, U. T., 16, Ogden 17, Pocatello, Idaho, 19.
WILD WEST: Erastina, N. Y., May 30—indefinite.

Flamboyant Stage Productions.

We have occasionally girded the anecdotical papers for their frivolity and *mal a propos* attempts to divert the public. Now for once we can give them credit for hitting the nail on the head, only that what it publishes as jest is quite conformable to fact. A jocose daily gives as one of its merry morsels the following:

"I've just been reading the writings of Edgar Allen Poe."

"How did you like them?"

"Not at all. They're too morbidly gloomy. I don't see how he could write such blood curdling stories unless he was intoxicated. I have heard that he was a hard drinker."

"He was, but I don't think he was under the influence of liquor at the time"

"Why?

"Well, the anecdotes read as though he was just sobering up."

Rigmarolish as this reads it was not far away from the true record, as known to our informant, disclosed to him by a crony of Poe's, Mr. Webber, a Texan ranger, and author of a book on the Gila.

This individual had from his own observation discovered that many of Poe's grotesque and arabesque stories were reminiscences and readjustments of the frenzied confessions and exhalations of strong drink.

And this leads us out to a general conclusion in regard to many of the flamboyant productions of the stage and the press.

A vein of abnormal reports permeates the scenes of the theatre and the columns of the newspapers, much of which may be accepted as the fumes of over-much and over-bad liquor and whisky.

Nothing else can account for the swarm of bad puns and egregious fictions which fairly buz in the atmosphere of the composing room and the flies of the stage.

These are so rampant that they not only disport themselves in their own special precincts, but actually show themselves in the editorial columns of so-called leading dailies.

No wonder the literature of the country is abased. The day has been when a pun in an editorial article would have shocked the town. But then that was not an age of shams, when the purchaser who paid out current coin for amusement expected to receive an honest equivalent.

C. M.

The Motherless Waif.

Only a little tattered bundle of rags, curled in a heap on a door-stoop, the scorching sun's relentless rays beating down upon it, as if they, too, had no mercy for so pitiful a little beggar. Pouf! There are so many little beggars; and why should so glorious a monarch as King Sol, or even a less exalted earthly mortal, trouble about such a tiny atom of Poverty's clan?

Whiz! bang! whiz! rang through the air, but the little form within those rags slept on, its pinched, wee face turned in mute appeal toward the sky. The whiz and the bang echoed and re echoed; men, women and children passed and repassed, with but a glance at the ragged bundle, or unobserving. Not one paused to read the story of that wan baby face—no home, no mother, no nothing; only a waif, a tiny soul hustled hither and thither at the world's mercy. Not one to pity, not one to bid God bless and help the child.

Suddenly around the corner came swooping a troop of boys, barefooted and ragged, dirty and neglected, but still holding a place, if ever so small, in some one's life. They quickly spied the little bundle of rags on the stoop, and came to a halt.

"He's shamming," vouchsafed one.

"Been working the growler," ejaculated another, causing a chorus of laughter.

"Let's wake him up; it ud be the boss fun," chimed in a third.

"Fire a bunch o' crackers under him if yer want a circus," yelled a fourth, excitedly. The next instant saw one of these young imps creeping up the steps and carefully placing a bunch of lighted fire crackers close beside the sleeping child. Then back he scampered to his applauding companions, to watch with diabolic glee the development of their deviltry. Rapidly the fire-crackers ignited, till with a final terrific bang they exploded, while the affrighted child, scrambling to his feet, stood trembling awaiting his tormentors' wills. When straight through their midst, elbowed his way, none too gently, a boy even more ragged than they, but whose freckled face and frank eyes were somehow good to look upon, albeit there was more dirt adhering to the former than was conducive to cleanliness.

"Yer a nice lot of fellers, ain't yer!" he exclaimed, "a pitchin' inter a little 'un like that. Yer couldn't take one of your own size!"

"Oh! what yer givin' us?" shouted back one of the troop, but the others knowing from past experience the new comer's prowess with his fists, desisted. Not deigning to reply to this pleasantry, the boy ran up the steps, good-naturedly calling out to the frightened child:

"Never yer fear, bubby; they shant touch yer. They knows me."

Not a sound came from the little waif's pale lips; only his eyes took on a wondering look. Perhaps these were the only kind words he had ever heard, and, like unto the vagrant dog, you coax with a bone, be feared a snare.

"Come, little un; I'll find yer a better hang-out." As this gained no response, the boy with a pleasant smile coaxingly held out his hand, saying: "Me and you 'ull go and see the fireworks ternight, and celebrate the Fourth like anyhow!" But the child only gazed at him still more wonderingly, till suddenly an ashy paleness stole o'er the poor little mite's puzzled face; then two tiny arms were thrown convulsively aloft, and once again the tattered little bundle laid upon the stoop. With a startled exclamation the elder boy stooped and raised the pitiful little bundle in his arms—the first kindly arms that had ever encircled it.

"I say, sonny, do yer hear me?" anxiously questioned the child's young defender, as the now stilled troop of boys crowded near.

Slowly at last the child's blue-veined lids unclosed, the look of wonderment still shining in their innocent depths, as falteringly but clearly he murmured:

"A bet-better hang out? I'm so-so tired, but I'll—go with yer—'cause

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MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Aline, Thady
Abbott Opera co. (mgr.)
Anderain, Wm.
Anderson, A. B.
Abbott Chas.
Barton, H. C.
Bensberg, Kate
Barton, Ida
Beaumont, Clara
Bernard, Fannie G.
Blande, W. F.
Broderick, G. H.
Bonstelle, Jessie
Bassett, Mrs. R.
Barry, W. J.
Belford, George
Boyd, Annie
Brown, Lillian
Barrios, Ioez
Barney, A. N.
Bartine, Chas.
Binkhouse, F. J.
Brien, J. F.
Barton, Chas. A.
Barros, A. M.
Bradley, Leonora
Belgrade, Adele
Bowers, Mrs. D. P.
Brooker, Frank
Bialdadell, W. B.
Barrymore, M.
Brandon, Olan
Banks, Maud
Bloodgood, Mrs. N.
Burbank, A. P.
Barrett, Annie
Campbell, Mrs. C.
Collins, Harry
Charles, W. R.
Cook, Augustus
Chappan, Sig. A.
Cooper, Geo. S.
Campbell, J. W.
Curtis, F.
Clark H. M.
Carpenter, Nettie V.
Carpenter, Caroline F.
Canfield, W. T.
Crabtree, Lotta
Claxton, Mgr. Kate
Carhart, J. L.
Cleveland, Bessie
Charles, R. D.
Colby, Herbert
Clay, Lamar
Conditt, S. K.
Compton, W. H.
Carey, Eleanor
Cromwell, C. F.
Cahil, P. R.
Carran and Lepieto
Charles, W. A.
Carr, Frank
Crowell, G. W.
Crandall, Harry
Coburn, S. K.
Conyers, T. A.
Conway, Lizzie
Carroll, E. H.
Chaplin, Daisy
Cleveland, W. S.
Connaline, Georgie
Clement, Clay
Calef, Jennie
Carleton, W. T.
Drew, Sidney
Delhauer, Wm.
De Hang, J. G.
Daniels, F.
Durham, Sidney
De Sonchet, H. A.
Duffy, W. J.
Dana, Newton
Dyllon, J. S.
Duncan, A. O.
Douglass, Byron
Dowd, Mamie
De Belleville, F.
Dijon, Pauline
Downing, R.
De Schmidt, Louis
De Bar, Blanche
Davis, T. H.
Evans, Alice
Elmer, Harry
Eastwood, Chas.
Emmett, J. K.
Earle, W. A.
Evenson, Isabelle
Elliott, Adelaide
Fontainbleau, L.
Ford, C. G.
Fitz, Allen A.
Fraser, K.
Flood, John
Forster, E. A.
Fox, John G.
Fawcett, Owen
Forrest, A. H.
Frye, Louis
Fox, Sid
Frieder, Mme.
Farnum, G. D.
Greenwood, Marie
Gervaise, E.
Goodwin N. C.
Gray and Stevens.
Gray, Minnie Oscar
Granger, Lillian
Greer, Julian
Goodrich, A. C.
Gilmartin, J. J.
Grunell, Bennie
Gilmore, J. W.
Gerald, Florence
Gorman, R.
Gray, Ada
Harris, Anita
Haywood, Josie R.
Howe, Junius
Harwood, Harry
Hentchel, Geo.
Henley, E. J.
Harrington, H.
Hagger, Emma
Hawley, H.
Hubbard, E. L.
Hayden, R.
Hardie, J. M.
Husted, H. E.
Hess, C. D. (Mgr)
Hermann
Healy, Nelly
Hudson & O'Neil
Hayden Wm.
Handel, Joef
Hendricks, Emma
Johns, Barter
Johnston, W. J.
Jefferson, Mgr. Joseph
Janauschek, Mme.
James, Louis
Keene, T. W.
King, Bessie
Kruger, Chas.
Kendall, Lizzie
Keating, F. E.
Kersell, Harry
Kusel, J. S.
Kennedy, Harry
Lafon, Louise
Lyon, Esther
La Pelle, Marie
Leach, Stephen
Lieb, Beatrice
Lauder, Frank
Lasen, G.
Lees, Arthur
Lane, John A.
Larerd, Belle
Lackaye, Wilton
Livingston, Mrs.
Logan, A. B.
Locke, Charles E.
Lorraine, Emma
Morretti, Eleanor
Mayo, F.
Magninness, Dan
MacDonough, T. A.
Maynard, Alice
Mills, Geo. C.
Monroe, Gus
Mack, Joseph
Melville, Chas.
Murphy, Joseph
McAllister, Phosa
Morris, Sam
Meredith, Harry
Mackaye, Steele
Noxon, Libby
Nicholson, F.
Norton, J. W.
Owen, W. R.
Price, E. D.
Polk, J. B.
Paulding, Fred.
Percy, Marion
Pendleton, J. F.
Percy, Anna
Powers, Howard
Perreault, Miss A.
Prescott, Marie
Prior, E. H.
Pastor, T.
Reed, Roland
Ritchie, J. G.
Robson, Stuart
Randall, Adelaide
Ricoby, Emelie
Reed, J. A.
Redmund, Wm.
Riley, Pat
Rehan, Arthur
Rising, W. S.
Ripley, Louise
Raymond, Mrs. J. T.
Stafford, Wm.
Seymour, Effie
Stanley, J. F.
Smith, C. H.
Sapp, Cash
Sydney, Myra
Sheldon, W. P.
Stone, Agnes
Stevens, J. A.
Snader, E. L.
St. John, Marguerite
Scanlan, W. J.
Stuart, W. M.
Stone, E. G.
Sully, Dan'l
Stephens, W. T.
Swanston, Wm.
Sellers, Harry
Thompson, A.
Two Old Crones (mgr.)
Taft, Laura B.
Teegarden, W. A.
Tillottson, J. K.
Tremont, A. W.
Thorpe, C. H.
Templeton, Jno.
Verner, Charles Erin
Volley and Stafford
Vosburg, E. B.
Vernon, Ida
Whitecar, W. A.
Weaver, Blanche
Wetter, E. S.
Wheeler, W. O.
Wills, Frank
Walden, A. T.
Woodward, Geo.
Warren, Eliza
Wade, May
Williams, Esther
Walker, C. I.
West, J. C.
Waldron, A. J.
Weber, Z. A.
Weems, Hattie
Walsh, Katharine
Willard, Frank
Winter, Annie
Waters, Joe
Whelan, M. M.
Wilson, James E.
Walton, Carrie
Winterburn, J. W.
Warren, Ed.
Wilson, Kate D.
Zimmerman, E. E.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Our Doctrine Exactly.

No more memorable event distinguished the Actors' Fund anniversary meeting last month than the clear, bold, unrestrained enunciation made by Robert Ingersoll in these words: "People love the theatre," he said, "because they love life, and can enjoy that which is a transcript of life. Imagination enables them to do this, and imagination is the mother of enthusiasm. The difference between man and man is the imagination. Genius is the spark of mighty imagination. All things that cultivate imagination make for the highest happiness." No better place or time could have been chosen than in the presence of a great body of professionals celebrating the Actors' Fund anniversary for the utterance and reception of this vital dogma. Well may the famous orator claim to be a friend of the drama when he thus authenticates the instant need and use of the imaginative faculty. To its desuetude we ascribe the decline and degeneracy of the stage.

Failing to be lifted along on the broad pinions of imagination, its sailing power fails and it is now little more than a log rolling in the trough of the sea catching rarely a glance at the stars and a glimpse of the sun by which to take an observation.

An analysis of many of the chosen plays of the day will show how void they are of what may be called the impulsive lift derived from the poetic element; how merely mechanical and job-like each production is turned out, as if it were a tub or a patent bedstead. It would be difficult to name the dramas inspired by genius, and to show that the contemparary drama of human interest has any interest at all derived from the exercise of the supreme faculty.

Whoever examines the dramaturgy of the great days and the great masters will find them saturated with a transcendental atmosphere from which all that lives and moves and has its being derives a tint and a glamour, which takes the auditor out of the world of commonplace and transports him to the sphere of fancy and romance.

The theatre at this time peremptorily demands the surcease of the hack-work of jobbing journeymen play-makers, and calls loudly for the creative dramatist and the magic impetus of the imagination.

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

Actors in Management.

The business of management and the art of acting are such widely different things, having each diametrically opposite requirements, that it is rarely a man is found who both manages and acts successfully.

The manager must be shrewd, calm in judgment, tactful, and, above all else, practical.

The actor, if he have the true histrionic temperament, is a man of impulse, lacking the commercial instinct, following rather than subjugating his inclinations, giving ready expression to his feelings and striving after the attainment of the ideal.

Both branches of the profession call for brains and experience, but it is intelligence of a different order and practice of a diverging character.

The great actor seldom prospers when he attempts to manage a theatre. Witness the disaster that followed Edwin Booth's laudable endeavor to establish a worthy temple for the drama in this city. Charles Kean was not a great actor; if he had been he would probably have made a fiasco in management. Henry Irving similarly escapes the dangerous reefs of the theatrical coast, because his proficiency as a director is more pronounced than his ability in the histrionic department.

If Lawrence Barrett brings to accomplishment his cherished plan of building and occupying a play-house in New York which shall be the prototype of the London Lyceum, there seems to be every reason to warrant the prediction of its success, for Mr. Barrett has, in his useful career, exhibited greater skill in the direction of his stage and financial affairs than power as a tragedian.

Indeed, the whole history of the stage, from the days of Shakespeare to the present time, almost without exception, shows that the histrionic genius is a cypher in management. The automaton, the martinet, the master of technique, on the contrary, often succeeds.

And that it is best so is strikingly shown by the condition of several London theatres at the present time. A number of these houses are on the market at regular intervals; they change hands with a frequency which would be astonishing to us. It appears to be the ambition of a large contingent of actors there to save or borrow a sufficient sum of money to lease one of these places for a longer or shorter period, to test their fortunes at the head of the company and the house. Oftener than not these experiments result in failure or bankruptcy. The embryo managers, either from lack of capital or business experience, or both, find that it is more difficult to lure the public than to play a leading part.

But this is not by any means the worst side of the arrangement. English authors complain bitterly, in extenuating the paucity of their produce during the past few years, that at the theatres managed by actors and actresses—and the number, it must be remembered, is large—no play is marketable which does not afford to the actor-manager a role of such prominence and nature as is calculated to promote his or her personal ambition. Good plays which fail to meet this requirement are rejected, the chief part rather than the merit of the work in its entirety being accounted the standard of acceptability.

It is not strange, under these circumstances, that a species of mental paralysis has afflicted the noble army of British playwrights, and that hampered and confined by the discouraging limitations described, they have sunk into a lethargy which is only partially counteracted by the demand for their wares in the American market.

Looking at the question from every point of view, therefore, we have excellent reason to congratulate ourselves that in this sensible and progressive land of ours the members of the profession are content with following the trade they know best. The result is that management has reached a higher point of development in its strictly commercial sense than in England or anywhere else; that more capital has been invested in theatrical interests, and that our actors are better paid and better conditioned than actors in any other portion of the globe.

Personal.

REHAN.—Arthur Rehan is summering at Long Branch.

BURT.—Laura Burt has been re-engaged for the leading role in Fantasma. She will spend the Summer in the Catskills.

MATHER.—Margaret Mather sailed for Europe on Saturday, on the *Aurania*, in company with her husband, Emil Haberkorn.

LOTTA.—The soubrette will spend the Summer at the Isles of Shoals and at Lenox, opening her Fall season at Milwaukee on Sept. 6.

LEE.—Amy Lee is spending the Summer at New Rochelle. She has had three offers for next season, but, not liking them, is still on the disengaged list.

ARMSTRONG.—Sydney Armstrong gave a pleasant party at her cottage Asbury Park, N. J., yesterday—the 4th of July. Mary H. Fiske and Mrs. Louisa Eldridge were among the guests.

RANDOLPH.—Jessie Lee Randolph is summering in town. It is not likely she will travel next season, her substitute, Miss Ray, filling her place acceptably with the Lost in London company.

HARRISON.—Alice Harrison will make a round of the fashionable Summer resorts before the active season begins. Starting at Long Branch she will visit Newport, Saratoga, Richfield Springs and Coney Island.

JOHNSTONE.—Sibyl Johnstone is at Pleasure Bay, where she will remain until the opening of the season. Helen Lowell and Johnstone Bennett are with her—the latter to stay until she sails for England with the Mansfield company early in August.

HOLLAND.—Mr. and Mrs. E. M. Holland are spending a few weeks far from the madding crowd at Quissett, Mass. Rowland Buckstone is their guest. Mr. Holland's vacation closes when the Madison Square company starts for San Francisco.

WALSH.—Blanche Walsh, daughter of the ex Warden of the Tombs, "Fatty" Walsh, who was reported as having starring intentions for next season, will go on the road in a minor capacity with a company that opens its season in this city. Her professional name will be Blanche Savorie.

ANDERSON.—According to her present plans Mary Anderson will sail from England on October 30, and open at Wallack's November 12. Her tour in this country will cover twenty-five weeks. It is asserted that Miss Anderson would like to cancel her American dates, so as to make a pleasure trip to Rome.

KELLER.—John W. Keller has resigned from the dramatic editorship of the *Press* and gone in for sea air and a vacation at Sheepshead Bay. Mr. Keller is, however, doing the dramatic work for the *Dispatch*, and his matter is bright and breezy. If anybody thinks it is an easy matter to fulfill these requirements at this time of year let him wire in and try it.

ROGERS.—Katharine Rogers has returned to town from Atlantic City, where she has been playing Lady de Winter in The Royal Guard and the Princess in Nordeck with Frank Mayo. She has been engaged by A. M. Palmer for the Madison Square Theatre, and will appear there with the home company in November. She is open to engagements for the intervening time.

RICE.—A life-size charcoal sketch of Fanny Rice, as Nadjy, is being exhibited in the lobby of the Casino. It was drawn by Messrs. Moreno and Lopez in less than two days' time.

ELMORE.—Marion Elmore, one of our brightest soubrettes, has been engaged to play the part of Chucky, a London street waif, in The Stowaway. This is the part in which Minnie Rotchely scored a great hit in the London production. Helen Weathersby and her sister are other engagements for The Stowaway.

The Grab Will Not Be So Easy.

We are glad to say that the members of the American Dramatic Fund Association who are anxious to divide the $55 000 accumulated in its treasury and who have applied to the courts for authority to take that step, will not be allowed to consummate that injustice without a struggle. The articles on this subject that have appeared in THE MIRROR are likely to bear good fruit. They have awakened a sentiment of honest opposition to the project among the profession at large and have, moreover, opened the eyes of several fair-minded and well-meaning people within the ranks of the association.

It is very generally admitted that the Dramatic Fund members have no more legal or moral right or reason to dissolve their charitable institution in the way they propose than the trustees and members of the Actors' Fund would have to come together and make up their minds to have a grand mutual distribution of the money entrusted to their custody for expenditure in certain specified benevolent avenues.

Well, something like definite and practical effort has developed at last. What the result of it will be, no one can tell. It may not be efficacious, and then again it may. Possibly it will result in the money going where it will do the most good—to the Actors' Fund; or the the Dramatic Fund may be obliged to go on continuing its small but worthy benefactions. In any case let it be hoped that the promoters of the distribution scheme will not be permitted to carry it through and wipe out the old organization by pocketing all there is in its treasury.

Some time ago THE MIRROR editorially foreshadowed what was likely to happen and here it is! One of the most prominent—if not the most prominent—member of the Dramatic Fund Association looked with disfavor upon the scheme when it was first proposed. A few months ago she signified her intention to do what she might, when the proper time came, to frustrate the selfish division. She expressed her entire willingness to forego the five hundred dollars which, by it, will accrue to each member.

The actress has retained ex-Judge A. J. Dittenhoefer to act for her. The application of the Association to the courts has been placed in the hands of Referee Elliott F. Sanford, who has notified the various parties in interest that the first hearing will be given on the morning of August 22, at eleven o'clock. Judge Dittenhoefer's course of procedure will be to apply for an injunction against the proposed dissolution and distribution. He says that he thinks the plan of the Dramatic Fund is illegal. And he asserts that there should be no difficulty in securing the injunction in behalf of his client. "It is certain," he adds, "that the point will be sharply contested to the bitter end. Such a grab at the money is not only contrary to law, but in violation of the fundamental principles of the society. They must keep up the organization or fuse with the Actors' Fund, as permitted by the latter's charter."

There are other members of the Dramatic Fund, beside Judge Dittenhoefer's client, who are heartily opposed to the scheme that the majority are trying to carry out. They will probably join issues with her in fighting it. At the same time numbers has nothing to do with the legal aspect of the case. One member has the same right and the same power as fifty to get out an injunction, and after that it is the law and not the wishes of the promoters of the grab which will prevail.

Mr. Mansfield's Exploits.

Richard Mansfield's third Summer engagement at the Madison Square closed on last Saturday night. The actor was found in the office of the theatre the other day, and in answer to a question as to the season there, said:

"One of the most gratifying experiences was last Friday's professional matinee, and I can never feel grateful enough for my reception. I was called out six times after the first act, and there were over nine hundred professional people in the house all of whom were well taken care of on the principle of 'first come, first served.' A great many of the audience, too, came back to see me personally after the performance, and the general sentiment, I am happy to say, is one of appreciation. It has been a great delight to note the attitude toward me of my brother and sister professionals and I know we have done our best to make them comfortable during this engagement at which the attendance of professionals has been unprecedented. The manner in which those at Friday's matinee received me I shall ever regard as the highest honor that has been bestowed upon me during my professional career.

"Now, although the season is over, my work is not yet quite completed. I shall remain here at least two weeks, making preparations for the English engagement, and then I shall probably go away to some place where I shall have complete rest. About August 1 I sail for England, and the company follow on the 8th by the *City of Rome*. This is the complete list of the company as it has been decided upon finally: D. H. Harkins, John T. Sullivan, W. H. Crompton, Joseph Frinkau, James Burrows, Frederick Percy Marsh, J. H. Parry, Henry Holland, Junius B. Booth, Beatrice Cameron, Emma V. Sheridan, Johnstone Bennett, Maude White, Helen Glidden, Adelaide Emerson, Ada Marsh and Mrs. Sol. Smith. Mr. Frankau and Mr. Burrows will take their wives and children with them and Mrs. Smith will be accompanied by her daughter. That will comprise the entire party.

"All the preparations possible are being made on the other side. The scenery used here has been photographed and the pictures sent over as models for the scenery to be used in London. It is now being painted by the artist of the Lyceum Theatre. As you know we open Sept. 3, with Dr. Jekyll and Mr. Hyde. That is to be followed either by The Parisian Romance or Nero. The other plays will probably be kept in the background, as I intend to do nothing but serious work in the future. The engagement at the Lyceum is for three weeks, and past that time it can truthfully be said nothing is settled. All depends on whether the engagement is successful or unsuccessful. If it be the former, of course, we shall not hurry home. At any rate we shall come over either on our shields or with our shields. Of course I realize that I could have gone over to England, taken Mr. Price with me, and engaged an English company for about one-half the amount we are paying our organization, besides doing away with the expense of exporting this company. But this is an American venture, and besides, we are fond of the people we have gathered around us. A great many stars come over from England bringing their own people, and now we go over there with ours. We only hope they will be as well received and as courtecusly treated as the companies that have accompanied the stars who have invited American favor."

Manager Palmer's Plans.

The regular stock season at the Madison Square Theatre will open on Nov. 12 with a revival of Partners; the run of which play was, on its original production last April, restricted to four weeks in order that Mr. Palmer's company might appear at the Park Theatre, Boston. The success of Partners was pronounced. No definite decision has as yet been made regarding its successor. Manager Palmer has several plays that will probably be tried, and one that is sure to be produced—Robert Buchanan's Joseph's Sweetheart, which is now running at the London Vaudeville.

Early in August the entire Madison Square Theatre company will visit the Pacific slope, and begin a five weeks' engagement at the Baldwin Theatre, San Francisco. The organization goes direct from New York to the City of the Golden Gate, and on the trip homeward will play at all the principal cities, closing the tour in Chicago, and arriving here one week prior to the date of opening. Of the repertoire for the Western trip—which is to include Partners, Jim the Penman, Elaine, Saints and Sinners, and our Society—all but Partners and Elaine have been seen in San Francisco. The other three, however, have been more than ordinarily successful there, and much confidence is reposed in them. Manager Palmer will, it is quite probable, visit 'Frisco during the stay of his company there; and if he does he will make a pleasure trip of it, going by way of the Canadian Pacific Railroad and stopping at various places *en route*.

Two companies, as formerly, will be sent to play Jim the Penman throughout the country. Mr Palmer's original intention was to confine the presentation of this play to a single organization, but as soon as it became known that the coming season would be the last during which the drama would be played under Mr. Palmer's management, applications for dates from managers came so fast that it was soon seen that one company could not cover the ground.

One of the two will open its season at the Grand Opera House here on August 27, and the other, on the same date, at Bangor, Maine. These two organizations, by playing limited engagements, will be able to make return visits to all cities played last season, and also reach many points which have not yet been covered. Jim the Penman has proved the most successful and popular play ever presented by Manager Palmer. One evidence of this is the fact that the drama has been greedily coveted by playpirates throughout the country. During a portion of last season it required the services of almost as large a force of workers to stop the depredations of these theatrical freebooters in the West as to run the two organizations. The play, however, was original and unlike any other, so that it was an easy matter to 'spot' the piratical representatives, and permanent injunctions being obtained in many States, the thieves were speedily brought to book.

In a recent interview Mr. Palmer expressed the hope that in so far as his enterprises were concerned, the coming season would be as good as the last, and stated that after the election excitement was over, he hardly thought it would be.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

"A party by the name of Johnson" informs me that the article appearing over his signature in this MIRROR will be his last growl from the Actors' Dens. He expresses the fear that it may not be received in the proper spirit. Certainly, if there be any men and women in the profession that bring discredit upon it by such behavior as he describes, their feelings are worthy of as little consideration as they show to others in their travels; while for the great majority of ladies and gentlemen it may confidently be said that they agree entirely with "A Party by the Name of Johnson" That gentleman is a well-known actor, and as a member of one of the principal companies on the road his facilities for observation are undoubtedly large. I am sorry to say that his statements have been corroborated by similar testimony from many others. I do not think he need fear that either his motives or his purpose will be misjudged.

* * *

The manager of the Town Hall at Woodstock, Ont., has just received the last Christmas number of THE MIRROR, and read in it Clay Greene's humorous account of his adventures at that place with the play Louis Riel. Mr. Whitehead amiably takes exception to some of Mr. Greene's assertions in this picturesque language: "inclosed find $1 to pay for one sent and three more. as I know two or three that would like to have one for rememberance of being stuck in woodstock, which are very thankfull to-day that I was Local mgr. I am not such a brute as C M G would have the public think I am. he is mistaken me. he gave the size and weight of Our Champion Athlete Police men. I only weight 150 lbs the Chief of Police weigh 220 lbs & Can Toss the Caber & throw the Light and heavey Hammer in the World."

* * *

Mr. and Mrs. Schoeffel are making great preparations for the second open air performance at the Masconomo House, Manchester-by-the-Sea, which is set down for the evening of Monday, July 30. The lawn will be lighted by one hundred calcium and electric lights, and a floral proscenium arch is to be built in front of the sward stage. Before the performance there will be a promenade concert by the Salem Cadet Band—a famous musical organization in that watering-place region. In the performance of A Midsummer Night's Dream Nat Goodwin is to play Bottom, and Lillian Russel Titania. Louis James and Marie Wainwright are to take part also. The rest of the cast has not yet been named, but Mrs Schoeffel will probably not be in it as it is her wish to supervise the rehearsals and the performance. The proceeds are to go to a worthy object—the monument fund of the Boston Lodge of Elks Tickets are selling fast already.

* * *

The comedy Lady Jemima, which Minnie Maddern has bought from Madeleine Lucette (Mrs. J. H. Ryley), is said to be a sparkling piece, with a strong heart-story running through its scintillating lines. A. F. Bradley who is Miss Lucette's agent in respect to her dramatic productions, says that the price asked and paid for Lady Jemima was $4 000 (including the English rights), and he rightly thinks that is not bad for a dramatist's first effort He adds that should this piece prove successful it will enable Miss Lucette to quit the stage permanently and devote herself to authorship entirely. She has other wares in hand, including a melodrama of "psychological" interest, and a farcical comedy.

* * *

Mr. and Mrs Ryley, by the way, are having a jolly good time after their engagements at the Broadway and Wallack's respectively. Their house up at New Rochelle, which is popularly known among their professional friends as "A Set Cottage in 1," is of their own design. It is charmingly situated and commands a delightful view of the Sound.

Mr. Bandmann and Utah Cherries.

The occidental pathway of Daniel E. Bandmann and his Jekyll and Hyde company has not been strewn with the proverbial rose. His tempestuous experiences in the Far West would have intimidated many a man with less nerve and stamina, and induced him to shrink from the trials which the lusty tragedian has recently encountered. The last episode in Mr. Bandmann's jaunt eastward occurred in Provo, Utah, which is thus amusingly related by our corresponden: "Upon arriving here (Provo) Mr. Bandmann approached our local manager, Mr. Graham, and asked that the prices be raised commensurately with the importance of his performance. As some tickets had been sold, Mr. Graham did not comply with the request. At this Mr. Bandmann became unduly exercised, and when the curtain rose before a fair audience, some one else had assumed Mr. Bandmann's part. Mr. Graham immediately noticed the change, and irately inquired the reason. Mr. Bandmann sent word that he was ill, but Mr. Graham soon found him apparently in the best of health.

"Mr. Graham went before the curtain and explained the 'fraud,' as he called it, and to convince the audience that the management had no hand in it, he told those present that they could have their money back at the box-office. This brought Mr. Bandmann to the front in short order. He explained that the cherries of Utah were to blame for it all, but he was better, and felt more like playing. On went the play, and out came Mr. Bandmann's manager for an immediate settlement. He was told to wait until the returns were made by the doorkeepers as to how many had left the house. In hot haste the news was carried to the star, who thereupon swore that the curtain should not rise again until a settlement was made.

"Things were getting interesting. Mr. Graham expressed himself satisfied with the star's decision, but the satisfaction did not seem to be mutual, for presently Mr. Bandmann sent a note to the front for Mr. Graham to sign, which he did, after inserting a clause that the company should have the receipts, less the price for those who had left This note Mr. Bandmann read before the curtain, begging the audience, which was gradually retiring, to remain and see the play finished, which it did. The play then proceeded to the end, when Mr. Graham again appeared before the curtain, and wished to explain the arrangement that had been made, but his voice was drowned by the shouts of the star, who was by this time becoming frantic. Not to be cried down, Mr. Graham persisted, and the air became filled with anathemas and explanations and counter-explanations, to the great amusement of the audience, which gradually dispersed.

"Altogether Mr. Bandmann has furnished the amusement-goes of Provo with the most entertaining performances witnessed here for some time."

Manager Powers' Companies.

The coming season promises to be an unusually brilliant one for W. H. Power. He will present two new plays. From a recent conversation with Owen Ferree, who now has charge of Mr. Powers' business, a MIRROR representative learned that the season would be opened in Ohio on Sept. 3, the company playing directly South and going as far as New Orleans.

"This will be the first trip of this company in that territory," said Mr. Ferree, "and prospects point to a favorable reception for us. We play at all the larger cities and nothing but the first-class houses, and make a number of return dates. We will present two plays, The Ivy Leaf, which was first produced three years ago and has been wonderfully popular ever since, and The Fairy's Well, a new Irish drama by Con T. Murphy, which was produced at the Walnut Street Theatre in Philadelphia last Spring and captured press and public alike by its novelty and unconventionality. It is an Irish society play with strong situations and striking and magnificent scenic effects.

"The scenes are laid amongst the higher classes of the Irish people, and while the wit and brilliancy of the Irish character is retained, the vulgarity and stuffed club comedy which has hitherto made Irish plays an eyesore to the public in general and the Irish people in particular has been eliminated. It does not depict poverty or distress, there is no agent or process server, there is not an allusion to either Ireland or England, and yet it is pervaded with a spirit of Irish sentiment which is unmistakable. We put both plays on in the best possible manner, carrying a car load of special scenery painted by Robert Hopkin, and also a number of novel mechanical effects invented and manufactured for these plays by Robert J. Cutter. The live eagle used in the Ivy Leaf has been in Mr. Power's company since the first production of that play, and has never missed a performance or made a kick for salary.

"Outside of this most phenomenal artist the company will be unusually strong, and will embrace a number of strong specialty people, including an Irish piper, dancers, etc. Our time is filled solid and we play as far west as California. I am now negotiating for a city theatre for a run of The Fairy's Well in March next, and am busily engaged in the necessary preparations for the tour. Consequently, I shall have no Summer trip out of town, but shall remain right here in the metropolis until I am ready to join the company at the opening of the season."

In the Courts.

A DECISION THAT INTERESTS PLAYWRIGHTS

Actors, managers and dramatic authors will all be equally interested in a decision which Chief Justice McAdam, of the City Court, has rendered touching upon the liability of the author to change a play to the satisfaction of an actor. The parties involved in the suit are Thomas H. Glenny and Harry Lacy.

Over a year ago Mr. Glenny dramatized a play entitled For Life, which was originally intended for Osmond Tearle. Arrangements for the sale of the play to Mr. Tearle could not be completed, and, therefore, on April 19, 1887, Mr Glenny contracted to sell it to Mr. Lacy for $400, one-half of which was to be paid down and the balance on or before the first of last September. The two chief clauses of the contract which resulted in the lawsuit are as follows: "1. It is understood between the parties that in the event of said Harry Lacy not paying or tendering to Thomas H. Glenny the balance, viz: $200 by September 1, 1887, that said Lacy will forfeit all claims to the aforesaid drama. 2. It is also understood and agreed between the parties that said Glenny will make such alterations in said drama suggested by said Lacy to the satisfaction of said Lacy"

The parties accepted the terms of the contract, and the first instalment of $200 was paid. Lacy's idea regarding the play was that himself and wife should take the leading roles in it. After reading it over, however, he was not entirely satisfied He made various suggestions with reference to changes in it, and they were made, to some extent, but not in a manner that suited his taste, or that led him to believe that the play was particularly suited to his style of acting. Upon the theory that Mr. Glenny had not made the alterations to his satisfaction the actor declined to pay the balance of the purchase price, insisting that under the provisions of the contract he had a right to forfeit his interest in the play without completing the purchase. Mr. Glenny sued the actor in the City Court to recover the $200 balance, demanding the performance of the contract.

As the question was simply one of law the case was tried before Chief Justice McAdam. He decides in favor of the actor upon the issue raised. He holds that the proper construction of the contract is that the provision in regard to forfeiture was inserted as an additional security for the playwright that he would be paid at the time specified. If he did not get his money he was entitled to recover the play, or he might waive the provision intended for his benefit and sue for the recovery of the $200. The actor did not reserve the right to surrender the play if he should become dissatisfied, so as to discharge himself from the final payment he had promised to make under the terms of the contract. The writer was not required to write a new play, but to make such changes as might be suggested by the actor and to his satisfaction. He was made the sole judge of their propriety.

Chief Justice McAdam deems this portion of the agreement the most important one, and therefore he gives it considerable attention. He writes that Mr. Glenny, as a dramatic author, was sensitive about he character of the changes, thinking that they should be judiciously made and in keeping with his standard of the dramatic art. On the other hand, Mr. Lacy wanted the play altered to suit his peculiar talents and his notions of what would take with the public. The views of the two men essentially differed as to the propriety of the alterations suggested. This subject, however, was left by the contract entirely to the actor, although his judgment may have been inferior to that of the dramatist. The actor knew what suited him and he was not going to let the courts or the dramatic critics, who might differ from him, decide just what changes would be proper. He insisted upon the provision that the alterations should be made satisfactory to him, and Mr Glenny unwisely consented. Mr Lacy swears that the alterations did not suit him, and there is no satisfactory evidence that his refusal to be satisfied was capricious or wilful.

"The question to be decided," the Judge continues, "involved a matter of art, taste and fancy, in respect to which there might perhaps be a difference of opinion, but in respect to which the judgment of the defendant was to be controling. In such a contract the plaintiff is bound to show that the alterations were actually satisfactory to the defendant and were accepted as such. It is clear, therefore, that if the defendant's dissatisfaction was real, not feigned, honest, and not pretended, the plaintiff has not performed this condition of the contract, a prerequisite the defendant had the right to require before he can be compelled to pay the last instalment under the contract. It may indeed be a difficult task to write or alter a play to suit the idea of an actor who has notions of his own as how it can best be adapted to his peculiar style of acting, that he may retain his popularity and win applause, but if a playwright agrees to perform this task to the satisfaction of the actor, he assumes the risk of accomplishing the undertaking. The play written by the plaintiff has merit and is no doubt worth all the defendant agreed to pay for it, but the court cannot compel him to accept it under the contract in this case, where he swears that he is dissatisfied with it, and it is impossible for it to decide that the objections are pretended and not real. For these reasons there must be judgment for the defendant."

AN ATTACHMENT VACATED

The properties and scenery of Daniel McCarthy and J. E McCall, managers of the True Irish Hearts company, were attached a short time ago in a suit brought by John B. Phelps upon an alleged claim for unpaid salary. Chief Justice McAdam, of the City Court, granted the attachment, and under it the sheriff levied upon the scenery during a performance of the play at the Thalia Theatre. Ex-Judge Dittenhoefer and David Gerber as counsel for the managers made application to vacate the attachment, in support of which they presented affidavits showing full payment of the salary to Mr. Phelps, and the further fact, that while the company was at Bloomington, Ill., an action was begun and an attachment procured by Mr. Phelps upon the same claim, and after a trial the Judge decided in favor of the managers. Counsel argued that attachments of this character were generally obtained against companies while traveling on the road for the sole purpose of using the process of the court to coerce payment of unfounded claims. Judge Nehrbas, who heard argument on the motion, has accepted the view of the managers' counsel and vacated the attachment with costs.

ANENT THE THIRD AVENUE THEATRE.

The Third Avenue Theatre property is now the subject of litigation, and John M. Drysdale has been appointed receiver of the leasehold property by Judge Andrews of the Supreme Court. This step is taken in a suit brought by Byron W. Cohen for the purpose of foreclosing a mortgage made by Charles A Stevenson and his wife, Kate Claxton, on January 18, 1884, for $25 000 upon the leasehold of the premises. A previous mortgage for $15,000 had been secured by McKee Rankin.

Mrs. Annie L. McCahill, the owner of the property, on December 8, 1884, leased the theatre for ten years to Mr. and Mrs. McKee Rankin at an annual rental of $13,500. The venture did not prove profitable, and Rankin assigned the lease to Stevenson, who, as part consideration of the assignment, executed a mortgage for $25,000. Later, Manager Hill took the premises from Andrew J. Dam and rented them to Manager Harry Jacobs for $1,375 per month. This was $450 a month more than the original rental. The plaintiff contends that the value of his mortgage rests entirely upon the payment of the ground rent to the owner.

By the order of the court appointing the receiver the present tenant, Manager Jacobs, is required to pay over the rent to him, and he will turn over to the owner $1,125 a month, and retain the balance to defray the interest upon the mortgage held by the plaintiff.

An Actress' Views.

Beatrice Lieb, who is not only a handsome woman, but an actress of exceptionally strong emotional power, was seen by a MIRROR reporter yesterday, and questioned as to her future movements.

"I have not yet signed for next season, although I have had some fair offers," said she. "I would prefer to accept a leading position in this city, or star in some good piece. Mr. Palmer, who has been very kind to me would like to place me in the Madison Square Theatre, but, unfortunately, the position I would like is already filled, though he says I shall be in his company some time in the future. If I starred, I would prefer to do so in Howard Taylor's comedy-drama of Infatuation, which was so encouragingly received everywhere I played it last season. My prolonged illness compelled me to abandon my tour early in the season, but now I have entirely recovered and am ready for work again. I was negotiating for leading business with J. M Hill, but as he told me he did not think the Union Square would be finished before December next. I do not wish to remain idle so long. I am confident there is money in Infatuation. My three months experience proved it, for we played to paying business everywhere, and managers solicited us for return dates, which my illness prevented my agent from accepting. What I am now looking for is a live man who will back the enterprise, confident that it will be a paying venture. In all my travels I failed to receive one disparaging notice from the press.

The subject of the present dramatic tastes of the public arose in the course of conversation.

"Perhaps my views are of little value," said the actress. "There is always a class that will have the wild, knockabout and incoherent farce comedy, so-called, but I think the tendency of the more polite and thinking is toward the legitimate and the real flesh-and-blood domestic drama and refined comedy. I believe the public understandin is gradually enlarging, and plays of the character I have mentioned are finding more substantial appreciation. In my mind the author who can excite laughter or draw tears at will is the one whose pieces will find most acceptance with the people. The human heart is the same the world over, and it only needs to be touched in plays with salutary plots and good moral sentiments to educate the people to patronizing them in preference to the sloppy farce-comedies which have gained such a foothold. I hope the day is not far distant when the circus element will be eliminated from the stage altogether."

Henry French's Foreign Harvest.

The *Etruria*, which arrived on Sunday, brought over Manager T. Henry French, who had made a trip abroad of about six weeks' duration. When a MIRROR reporter dropped in to see him at his office in West Twenty-third street, he was found so deeply immersed in business matters that only the shadow of his eye-glasses could be seen above a mass of cables, telegrams and letters.

"I found matters both in London and Paris very lively," he said, "and things were made extremely pleasant for me. In London I never saw so many good plays in all my life, and in Paris it was the same. It seemed to me that any one of the plays I witnessed could run two years. Two of the best plays I saw were Little Lord Fauntleroy and Sweet Lavender. Manager Daniel Frohman saw both. The result was that he procured Sweet Lavender, and he was in this office five minutes ago to see about getting the other, which, as you know, I have bought from Mrs Frances Hodgson Burnett, and the manuscript of which I have brought over with me. This play will most probably be given its first production here at the Broadway Theatre early in the season, and the title-role, instead of being played by a young lady, as in the English production, will be entrusted to a clever boy.

Joseph's Sweetheart, which has been secured by A. M. Palmer, as done in London would also run here for two years In Paris, Les Surprises du Divorce, which Augustin Daly purchased, had been played over one hundred and twenty nights to business that averaged fully $1 200, or over 6 000 francs a night. That is official. I have seen the figures. It is a great play. I also saw Mr. Barnes of New York, as done at the Globe. Some parts are well played and some are not, but it is an intensely interesting play. The characters are all strong and new.

"Besides Little Lord Fauntleroy I have secured L'Oiseau Bleu, by Meilhac, and a new play by Richepan, which will shortly be produced at the Porte St. Martin, in Paris; Paul Jones, the new opera by Farnie and Planchette, and a new opera by Audran, which was written for Mme. Judic, and which is to be produced at the Varieties in Paris next season. Most, if not all of these, will probably be seen at the Broadway Theatre during the season. To-morrow (Tuesday) I go down to Long Branch to spend the Summer, partly with Frank W. Sanger, and partly on my yacht, the *Leando*, which goes into commission on the 15th inst.

Manager Mack Talks About Downing.

Joseph Mack, manager of Robert L. Downing, arrived in the city on Saturday from his farm in Ohio, where he remained for a few days after the closing of the season

"It is my intention now," said Mr. Mack to a representative of THE MIRROR, "to go up just as soon as I can to Greenwood Lake, where I shall spend the Summer with my wife. I have not been very well for the past few months, and as the doctors say that I have run down with overwork, and advise me to take a rest, I have determined to do so, instead of remaining in the city as I usually do.

"Now, regarding our last season, I know how prone managers are to overestimate the success which the stars meet with. But the success of Mr. Downing can be verified to the fullest extent by THE MIRROR'S correspondents all over the territory through which he has played We have taken in all the Western country, as far as Denver, which we did not touch last year Mr. Downing has certainly met with high favor everywhere, gaining the warmest praise from press and public The terms on which I am booked for next season with the principal managers and in the best theatres further proves the great success he has achieved

"We shall open our next season about Sept. 10, most probably in this city. We are to have a very strong company. I have already engaged Eugenia Blair as leading support in place of Henrietta Crossman; Helen Tracy for the heavies in place of Mattie Earle, and Charles Herman in place of Henry Aveling. The rest of the company will remain as before. I do not think the money put in salaries for good actors is wasted. I believe in surrounding Mr. Downing with capable people. It is better to pay good salaries to first-class people than to put it in poster-printing on the walls.

"The productions for next season will include Virginius, which Mr. Downing made his greatest success in this season, Spartacus, Ingomar. Othello, Julius Cæsar and St. Marc, which we recently purchased from Mrs E. L. Davenport. All these plays will be produced on an elaborate scale, which will necessitate the carrying of two special car loads of scenery. Our dates will be chiefly week and two week stands."

In speaking of Mr. Downing personally, Mr. Mack shows the same enthusiasm that he did when he first placed that actor before the public as a star.

"Mr. Downing is just the same to-day as when he first became interested with me in the dramatic partnership we are now carrying on. There is no sign that his head has been enlarged, although he has had orations without number, been banqueted by numbers of prominent people and received the highest praise from the critics. Instead of that he is the same painstaking student and actor, striving to place his characters before the public in a natural and realistic manner. His frank, open ways off the stage have made him hundreds of friends. At the present moment Mr. Downing is on his farm by the Pawtuxant River, near Washington, where he enjoys himself with his racing shells and his horses.

Off for England

Harry Lacy was met walking leisurely down Broadway on Tuesday morning.

"Joseph Arthur and his wife, and I and my wife," he said to the MIRROR representative who met him, "take the *Alaska* this afternoon for England Our dog, the horses, the engine, and all the properties, including even the veterinary surgeon, took passage on Saturday by the *Helvetia*.

"We begin our three months' engagement at the Princess' Theatre, London, on about July 30, catching the Bank Holiday week for our opening. The Princess Theatre company has been specially engaged to support us. We will return about Nov. 1, preparatory to opening at the Globe Theatre, Boston, on Nov. 12. Our full season is booked, and in December we will return for a season of twelve weeks in and about New York. We have recently gotten out some handsome new printing by the three leading lithographing companies, which we shall use in addition to what we already had."

To Forestall Mr. Mansfield.

Daniel Bandmann has evidently stolen a march on Richard Mansfield, and if reports be true, he intends giving him a struggle for the support of the London public in the impersonation of the dual role of Dr. Jekyll and Mr. Hyde. Mr. Bandmann at the present moment holds registered papers showing that he has rented the Opera Comique, London, or seven weeks. He will appear at that house on August 4, a month before Mr. Mansfield opens at the Lyceum. Mr. Bandmann closed his season in Denver on last Saturday, and from that city went at once to his ranch in Missoula, Montana, while his wife, Louise Beaudett is on her way to this city, where she will take the *Etruria* on Saturday for England. Mr. Bandmann remains on his ranch for two weeks and then comes East, taking the *Umbria* on the 2nd inst. He will be supported at the Opera Comique by an English company especially engaged.

Professional Doings.

—Georgie Hamlin and her entire company will summer at Spirit Lake, Iowa.

—Mr. and Mrs. Odell Williams have returned to the city from Piermont. They are at liberty for next season.

—Blanche Weaver will spend the Summer in the Catskills.

—Edwin Arden commences his season at the Thalia in August.

—James Peters is spending the Summer in the Catskills. His health is improving.

—Charlotte Thompson is summering at her suburban home at Viola, Rockland County, N. Y.

—Alice Fairbrother is at liberty for next season. She is stopping at the Kensington, Saratoga.

—The School of Acting at the Madison Square Theatre will open for its regular exercises on July 27.

—The Fall of Babylon will be presented at Cincinnati July 23 by the Order of Cincinnatus.

—W. F. Fennessy has been re-engaged as manager of the People's Theatre, Cincinnati.

—Edwin Arden will, next season, continue to star in Barred Out and Eagle's Nest.

—Juliet Durand, who met with much favor last season as Eustane in She, is at liberty for next season.

—Charles Erin Verner, who has rewritten Shamus O'Brien will spend the Summer at Long Branch.

—Maggie Mitchell sailed for Europe yesterday (Wednesday). She returns in time to open her Fall season in September.

—R. S Douglas, manager of Tootle's Opera House, St. Joseph, Mo., is in the city booking attractions for his theatre.

—Thieves broke into the dressing-rooms of the ballet of Nero at Staten Island, on Friday night last, after the performance, and stole many valuable costumes.

—Ella Gardner, late of The Grass Widow, will play the leading female part in My Aunt Bridget next season.

—H. T. Wilson, formerly with Oliver D. Byron, is doing the press work during the Summer for James Paine and Sons' pyrotechnic show at Atlantic City.

—All the members of the Sanger Opera company have been engaged by the Buffalo Musical Union for a four weeks' season of comic opera.

—E. Tom Webber, late of Wallack's and Daly's theatres, is disengaged for next season. He is summering at the Kensington, Saratoga.

—The Elmwood Opera House, South Framingham, Mass., is for rent. The town has a population of 10 000 and the suburbs 30 000 more.

—Steve Maley will not go with Muldoon's Picnic next season, and announces that he is at liberty. He is summering at Holyoke, Mass.

—Tonina and Lily Adams, the precocious daughters of George H. Adams, who delighted thousands in the Silver King company last season, are at liberty for the coming season.

—Phil H. Irving has made arrangements with H. R. Jacobs to manage the Lights o' London company the coming season. He will spend the Summer at his home, in Toronto.

—The benefit to J. T. Maguire, the popular treasurer of the Fourteenth Street Theatre on last Friday evening was an overwhelming success, nearly $1,300 being taken in.

—Eva Mountford, who made quite a success last season in the leading role of The Martyr, is resting this Summer at Amityville, L. I., and will receive offers for next season.

—Thomas E. Garrick, late of Fred. Warde's company, and John M. Sturgeon, late of Barrett's company, have joined forces and will star in the legitimate next season.

—Newhall and Thomas will manage the American tour of His Royal Highness, which goes out well equipped, and with a capable company. Their office is at 1147 Broadway.

—Henry W. Herman has been engaged by Daniel Frohman. He will appear in The Wife. Mr. Herman has been for some time doing prominent work in Joseph Jefferson's company. He is passing the Summer at Stamford, Ct.

—A passenger train on the Northern Pacific was derailed at Gold Creek, Montana, last Sunday night. Helen Miller and Alice Wilson, of Riley and Wood's Specialty company, were among those reported to be fatally injured.

—The members of the Saxe-Meiningen company, who intend visiting America are Alexander Barthei, the Countess Kristalnitz, Mme. Berg, Wilmar Knorr, Max Gouber, Leah Lorenz, Emma Teller, Leopold Teller, and Augusta Gravenburg.

—Proctor and Mansfield have purchased the Worcester Theatre, Worcester, Mass., and are endeavoring to make arrangements with reference to Mrs. Wilkinson's unexpired lease, so as to obtain immediate possession and open in September.

—Isabelle Irving, last season with the Rosina Vokes Comecy comedy, and Ernest Tarleton, at present of the Crystal Slipper company, have been engaged by E. E. Zimmerman to play their original parts in Gwynne's Oath in May Wilkes' company.

—W. A. McConnell has assumed the management for three years of Alberta Damon, a singing soubrette, who will appear in a musical farce-comedy, The Scarecrow, written by Harry B. Smith, the author of The Begum, and Robert B Pettie, with music by Reginald De Koven. Mr. McConnell says he will surround his star with the best people that money can secure, and will open his regular season at the Haymarket Theatre, Chicago, the last week in August.

—Isabelle Herndon, the sixteen-year old daughter of Mr and Mrs. T. J. Herndon, and formerly a most intelligent child actress, has just graduated from the Ville-Marie Convent school, Montreal, with honors, having received medals for proficiency in the languages painting, music and general excellence in all studies. As she possesses unmistakable dramatic instincts, it is not unlikely that she will eventually adopt the stage.

—Boleslav Kiralfy paid a flying visit to Harley Merry at his Summer residence, Jamaica Bay, last Sunday, to give the former the contract to paint some scenery for the spectacle, Mathias Sandorf, which is to open at Niblo's about the middle of August.

—John McCann, a young and ambitious actor, who has won good opinions for his capable work in a number of modern plays, is about to espouse the legitimate, and arrangements are pending for his debut in this city in several Shakespearean characters.

—A clerical gentleman out West has been raising up his voice in protest against the use of the "big, big D's" on the stage, but he takes good care always to use two "big, big D's" after his own name. There's no reason in some people.

—The Bijou Theatre of Pittsburg boasts of having but one losing week during the whole of last season—rather an extravagant, but said to be a true statement. The Bijou is handled by R. M. Gulick, which probably accounts for its success.

—H. Wayne Ellis' deferred benefit will come off at the Fourteenth Street Theatre on July 12. Among the volunteers are Roland Reed, Dan Harkins, Harry Kernell, Frank Tannehill, Sr., Harry Courtaine, and others. J. C. Gallagher and Phil Brayton have the management of the affair.

—Charles Osgood, the courteous manager of Harris' Theatre, Louisville, is in town on a short visit. Mr. Osgood has been associated with Mr. Harris' enterprises for some time, and he says that he has never experienced more than one losing week in several years. The Harris circuit begins operations again the last week in August.

—T. W. Mullaly, the lessee and manager of the Grand Opera House, San Antonio, Texas, and who is also part owner of the Carter and Mullaly Transfer company the largest livery stable owners of the city, arrived here on Thursday last, having taken the trip to the East for his health. The booking of the house he leases is in the hands of Harry Greenwall.

—A change has been made in the Midsummer Night's Dream performances to take place on the Masconomo House lawn, at Manchester, on July 30 Instead of the afternoon, the performance will take place in the evening, under electric light. A promenade concert will be given in the afternoon. The base ball match idea has been abandoned.

—Facts worth knowing: Maggie Mitchell went on the stage when she was eight years of age; Joe Jefferson at six; Agnes Robertson at twelve; Ellen Terry at five; Kate Bateman at eight; the Denin Sisters at six; Mary Gannon at three, and at nine years played regularly every night; Lucille Western at nine; Cordelia Howard at four; Jean Davenport Lander at eight.

—C. Lawrence Barry, manager of the Redmund-Barry combination, denies the report that Mr. Redmund and Mrs. Barry will separate next season, and adds that both are under contract to him for three years, and were at the time Charles Andrews claimed to have completed negotiations.

—Perkins D. Fisher, of the Cold Day company, is in town. He reports himself as more than satisfied with his success last season, and with the bookings of this having filled all his time solid up to March 10. He is now negotiating for a special car for the company for next season.

—The farce-comedy of The Kitty will open its season at White's Grand Opera House, Detroit, on August 27, and will probably be seen here at the Bijou Opera House later. Included in the company are Amy Ames, W. A. Mestayer, Theresa Vaughn, W. J. Russell, Della Fox, Rachel Booth and others.

—Duncan B. Harrison's sensational melodrama, The Paymaster, is now in its fourth week in Chicago, and is playing to large and enthusiastic audiences The scenes in the play are said to be quite original and realistic, some of the Chicago papers giving them precedence for interest and effectiveness over any that has been seen in that city in any other melodrama for years The Paymaster is now fairly launched upon the stream of public approbation.

—Mrs. Benson Sherwood died at her residence in Twenty-first Street on Sunday at the age of sixty-two She had suffered from cancer and endured a long and painful illness of upwards of three years. Her maiden name was Martha Owens and she was a native of Fort Montgomery, N. Y. The funeral took place on Tuesday at Highland Falls, the funeral party proceeding there by the Albany day boat.

—The Park Theatre, Boston, which Lotta owns, will probably come into possession of that actress next May, although the lease held by Abbey and Schoeffel does not expire until August, 1889. John A. Crabtree, Lotta's brother, will be made the manager of the house, which will be devoted to star attractions, the theatre first undergoing a thorough renovation and the addition of many improvements.

—The Coquelin-Hading company, which is to tour this country the coming season, is composed of the following people, selected from nearly every theatre in Paris: Besides Coquelin *aine* and Jane Hading, are MM. Abel, Duquesne, Jean Coquelin *fils*, Devoy, Ramy, Borel, Stuart and Boulanger; Mesdames Bertha Stuart, Pauline Patry, Marguerite Baretty, Berthe Gilbert, Marguerite Murger, Renee Lemercier, Jenny Rose and A. Kervich.

—On Saturday next there will be, for probably the first time in this city—at least for a decade—but one theatre of importance that will give a matinee, and but two prominent theatres open—the Madison Square and the Casino. There will be no matinee at the latter house, a notice having been posted up to that effect on the stage on last Saturday. Rudolph Aronson's desire is to give the company, as well as the employes of the house, the benefit of the Saturday half-holiday. The only other houses that have done away with Saturday matinees during the Summer within the past few years were the Madison Square Theatre during the engagement of Richard Mansfield in Prince Karl, and Wallack's Theatre.

—A new and attractive star has recently been brought to the surface by Charles A. Watkins, in the person of Carrie Tutein, who toward the end of last season, was tried upon the bucolics as a luminary with unmistakable success. She proved to be a soubrette of the first order, and so satisfied is Manager Watkins with her efforts that he will devote his entire attention to her the coming season. Struck Gas, a laughable absurdit by Frank Tannehill, Jr., is the vehicle he has chosen wherein to display her vivacious accomplishments, and he is enthusiastic in his belief that Miss Tutein will at once rise to the importance of a profitable and attractive star.

—Florine Arnold, a young and promising actress, has been secured by Charles L. Andrews, who will place her upon the road next season in a new comedy drama entitled Her Husband. The play is a domestic one, and is said to possess exceptional merit. Miss Arnold has won her way to her present position by hard and faithful work, and possessing a bright and sympathetic voice, a good figure, a rollicking nature, and true dramatic talent, much is expected of her efforts in Her Husband. Alfred F. Bradley has been engaged by Mr. Andrews as business agent, and will use his talents in furthering the interests of star, play and manager. Some beautiful lithographic and letter press printing has been ordered from well-known houses, including that of Strobridge & Co., and the enterprise will start out thoroughly equipped in all respects.

Letter to the Editor.

DISCOURTESY TO ACTORS.

NEW YORK, June 28, 1888.

Editor New York Mirror:

MY DEAR SIR—I would like to ask through the columns of your paper, and would like some manager to answer how much courtesy an actor may expect upon presenting his card at the box-office of a half-filled theatre? I have been in the profession five years and have presented my card for admission possibly a score of times, and at least half of those admissions have been given with an air of charity which has humiliated and vexed me to such an extent that I have bought my seats for some time after.

To-night was the first opportunity I have had, after a long season with Mayo, of seeing a performance. A professional lady suggested Mr. Mansfield's Parisian Romance. Mr. McKeever with his invariably pleasant manner said I would have to see Mr Price, and that the door-tender would tell me where he was.

I asked politely for Mr. Price, and while I do not know the door-tender's salary his demeanor bespoke that it was a hundred dollars a minute and that I was taking five minutes Mr Price appeared later, and when I presented my card he said with a bewilderingly patronizing drawl: "Really, Mr. Harvey, we are overwhelmed with applications for seats and we give a professional matinee on Friday." He then endorsed my card for Friday, when Dr. Jekyll and Mr. Hyde was to be played.

To satisfy myself, I bought seats and counted over two hundred and fifty vacant chairs in the house. I had waited until the possibility of a full house was past and my request was made as courteously as a gentleman could make one.

Is the presentation of a professional card a custom that should be frowned down, or should managers realize more than they do that the more an actor sees from the front the better will be his performance and the more elevating the calling he has chosen.

During the heat of Summer, our theatres are poorly filled, at best, it seems to me that actors should be encouraged to go and sweltter a little for what they might learn from the work of others rather than to be subjected to mortifying patronage from those who hold temporarily superior positions.

Yours very truly,
JAMES CLARENCE HARVEY.

The Actresses' Corner.

A friend of mine is trying to perfect a fan-bustle to be worked by the feet. When it's an accomplished blessing we will all back it, won't we? She had it all right once—only one had to stop and hold on to a lamp-post in order to work it, which looks as if one were pushing up one's garter with the toe of the other boot—something the men don't know we do. I pointed this out to her. She expects to get it so that just walk ng works it. Ah!!

I was at Wallack's the other evening. What a queer combination the Athenian youths present. A mask of pink mounted on chalk neck and shoulders, arms left pretty much to their own flesh tint, and legs encased in brownish tights. Of course the common sense of the audience is supposed to be present, if that of the chorus girls isn't; but suppose we permitted ourselves the treat of being illusionized. Imagination would shrink and reason totter at the awful spectacle of a crazy-quilt woman done in pink, white, yellow, and brown, and Heaven knows what else. But, ah! the comfortable soft silk drapery gowns the principals wore! When I get through rehearsing and playing and go out into the open air to prove to myself that grass still grows, I shall build myself a gown like any one of them and scandalize the farmers.

Shirley Dare is full of recipes any how. I got this from her letter to the *Sun* this week. She says it dates as far back as Queen Mary of Orange: "The juice of sugar beets, boiled, peeled, sliced, and set before the fire to draw the syrupy juice out; take in tablespoon doses once an hour with wine or lemon juice, as agreeable," makes pure blood. Fresh beets are, I know, excellent for the blood. If you are not going to devote your time this Summer to laying in "beauty" for next season, so much as to dose yourself hourly, you will do well to work beets in as much as possible at lunch and dinner. Shirley Dare also says: "Thick beet juice, with a few drops of lemon juice, is a good application for the cheeks." Allow it to dry on before washing off.

A big hook on either side of the back of your basque—on the under side just above the edge, to be caught into corresponding eyes set on the skirt-band—will keep the skirt from sagging or the basque from "riding up," and prevent disclosure of corset-cover when one leans over. A simple device that probably nearly every one knows—I never should have thought of it though. I saw it on a tailor made gown, which I was permitted to inspect; also, the waist hooked down the front under the over-vest. Instead of all the hooks being on one side and all the eyes on the other, each side was furnished with hooks and eyes alternating—see? Hook on the right into the eye on the left; hook on the left into eye on the right, and so on down. No unintended and embarassing coming undone there. Also the edge of the skirt under the long drapery was slashed up in four or five places. No trying to take a long step to match Arthur's, and being pulled up short when one's skirt is so cut.

I notice that "shields" for back and chest are being sold now—pretty warm, of course, but better than soiling one's dress. By the way, unless you have only the top of your lace sleeve, or unless you set a piece of the solid material under the arm, narrowing to a point before the elbow line is reached if you like, shields will be no protection to a dress with lace sleeves.

Speaking of lace, the only way to wash it is on a bottle. Cover the bottle with cotton cloth, sew the lace around, sewing down all the delicate points; then sponge it clean; or, if necessary, soak the whole thing in soap-suds (look out for your soap!) or borax-water, or ammonia-water, or whatever you think the best thing; rinse by soaking in clean water, and let the whole thing dry perfectly before taking the lace off. Lemon juice can be applied to spots before the soap water is used. If the lace is carefully sewed down in the first place it should come out of its "washing" as good as new.

Surah silks wash, as do also the pretty inexpensive challies now on sale. Even with a very small bank account to see one through the Summer, one can be cool, and look so, too. Blouse waists of silk, surah, or India in white, cream, grays, and, yes, indeed, reds, are easily made; will wash, and two or three of them will help one through the Summer with quite the air of having lots of changes.

One round, man's straw hat, with as many bands as you have blouse waists. I need say no more. The girls will see through it at once, but the men won't, or if they do, they won't have the girls' opinion of it; so wear your hat with abandon. If you can have a big crash towel bath-robe for the sea-side you are in luck

Of course, rubbing is the most important part of the ordinary bath, even of the sea bath, if one comes out all of a shiver; if, however, one is able to take the sea-bath, and stays in only as long as one should, and comes out in a glow, just skim out of your wet suit, bang it out of the high-up windows of your palatial bath-house, tie yourself into your big, soft, dry towel robe, and go out in the sun to yield on the sand to the blissful sense of laziness that creeps over one after the bath, and while at the same time sunshine and salt are being absorbed.

Is Polly right? Meanwhile your hair can get dry; and if your towel-robe is as becoming as it likely is, you can make the men catch cold, which is better than sitting on a plank in your bath-house, with your hair giving you shivers down your back, wishing you were dressed, and catching cold yourself, all alone. Of course there are Grecian bath suits and Directoire ones. (Heavens and earth!) But as soon as a woman sacrifices proper respect for the fitness of things to be picturesque, or—or fitted, she betrays her vanity, and casts a doubt upon her intellect. One's skin is the proper bathing dress. Modesty forbids, of course. But the dress assumed is for modesty, not for show. That is, if we go to the sea-shore to make an impression on old Neptune the god of the sea, instead of on young Neck tie, the god of the sand.

One combination garment—sleeveless, and reaching just below the knees, to be pushed above them when one is in the water—is made with no fullness below the waist, and with only a couple of box pleats, or a very wide cape-collar business to break the outlines above the waist. Over this a skirt reaching hard by to the knee, and buttoned all around the waist, made scant. A lot of fullness only gives weight when wet, and isn't a bit more unrevealing either. If arms and neck must not be burned, a long-sleeve silk undershirt looks all right, and isn't much in the way, besides protecting the body from the roughness of the bathing-suit. Hair in a braid—a band of cloth or surah to go with your suit, tied around the head-band above the forehead to keep the banged hair from coming down in your eyes when you come up from a dive—and there you are! You will have more fun than the Grecian girl, and you have more sense besides.

Stockings? I suppose so; but between you and me, most of the time I don't. If one must wear them to be respectable, tie them on your arms when you get out. Take them off first, of course. Who ever swims knows how horrid the "feel" of wet stockings is. Corns? Oh! that's another thing. By all means, stockings. Goodness knows how *some* people *can* be so improper as not to wear them!

For those who can't woo Neptune in his own big tub, sea-salt can be bought. It will melt in the tub of water over night, and while not so jolly in the morning as the real thing, it's more refreshing than straight water is. Even a bath towel soaked in salt water is worth while. Bath-rooms are not so common in the houses of this great city as they should be, and cleanliness and comfort is an industry as well as a virtue and a necessity, with countless numbers of people.

Granted a tub, however, here is something to make a luxury out of a boarding-house lead tub: In Winter, a flannel bag, filled with oatmeal and orris root; in Summer the bag filled with salt and orris root, too, if you like. "Sea salt," you know. It's good for your skin—it makes an ordinary bath luxurious, and it costs almost nothing—like

POLLY.

A Sigh from the Scenes.

[*By special arrangement with Lord Tennyson.*]

Break, break, break,
On thy silver sands, O sea!
And I would I could leave the city
To languish and dream by thee.

O well for the prosperous star
That he dwells on the mountain verge;
O well for the lady lead
That she joys in the whistling surge!

And gally the rich go on
To their cottage beside the bay,
While I swelter here in the city's heat
For want of the cash to pay.

Break, break, break,
On thy silver sands, O sea!
In a back hall-room of a Harlem flat
I pant and pine for thee.

OLIVER JURGENSON.

A Practical Rejoinder.

Fannie Edgar Thomas begins an article in a recent MIRROR by asserting that "Actors have got into the habit of acting like each other, instead of like people."

This is about the severest "slant" yet. They have been called vagabonds, low-lived, lazy, unreliable, impecunious, and altogether undesirable members of society, but it remained for this lady to directly insinuate that actors are not people!

What is a poor actor to do who has not the *entree* to good society, and never sees the self-styled ladies and gentlemen in everyday life? Copy amateur actors, perhaps. In that case they would, indeed, be "tiresome imitations." She wants "good, hearty, honest representations of us as we are."

Fannie, the public would not accept you as you are—"you" signifying "you all," as the Southerner says. You are not graceful. Maybe one in ten thousand would do as a model for a picture, and that one has to be posed Were action required in artist's models there would be still fewer in the market.

The next allusion is to a character part, which actors delineate according to their possibilities. Mr. Ferguson does not imitate "Browny, Jonesy or Robinsony." A thirty or forty dollars-a-week dude may imitate Mr. Ferguson. The creative power is not roused in a minute. The thirty or forty dollars a-week man may get there himself if he has the stuff in him, and falls in the way of a little luck.

No first-class dressmaker would employ such a botch cutter as Fannie Edgar Thomas mentions, still it is better to use the original pattern if possible. In many cases in the theatrical business the original pattern is no longer on earth, and only traditions of him are available.

The "underlying principles common to all acting" are an unknown quantity to more than half of the profession, who went on the stage ignorant of any principle of acting, except to do something right or wrong, and in too many cases uneducated and untrained in polite usages. Very few of those they have encountered since, who know anything of the rules of art, will tell them, so there they are, groping blindly and generally doing as well as they can.

Poor things! Let's bet they are doing better work than Fannie Edgar Thomas could do, with her instructions from "some bright, wide-awake modern spectator, an unprejudiced audience, one who had never studied a part, written a play, loved an actor," and all the rest of it.

"Because all men wear coat, vest, and pants," there is a distinct similarity in the appearance of all men that may be detected a block off. That one man's suit will not fit another is no argument. One man may be shorter, taller, leaner, or fatter than another, yet they all look very much alike, each in his own clothes. At least there is the monotony of the male biped distinction among them.

Plays are made and acted to please the general public, and not as a monopoly for the minority representation. The "nauseating vanity" cannot be alarmingly distributed through New York audiences, or the theatres would not be so well patronized. Forsooth, "honest representations of you as you are." Then the theaters would be emptied. To become a paying model you must be idealized before you are presented for the delectation of the public.

In many cases actors are not at fault because they "remember" and do not "think." They are often brought up in an arbitrary school, where their mental calibre is taxed to remember the business given them at rehearsal, business that is required to be exact and prompt. Let one of them venture to think some of that stage business might be improved, and act on that thought in the performance. Well, the first offence would cause a reprimand, and the second or third a peremptory discharge of a young man who "knew too much." By this system one mind governs the action of the play, In first-class theatres the stage-manager is supposed to know how the piece ought to be produced. Hence actors grow to believe they are not paid to think, and they fall into the error of mistaking mechanical detail, for the spirit, the soul and life of the play. This is just what Fannie Edgar Thomas seems to have done.

The laugh should *not* be hollow but genuine, and inspiring the audience to good nature; then it would not matter whether it was at the fireside or not. The actor is too apt to think, if he says the lines in an agreeable way, is correct as to the business of the piece, and above all, if he looks well and brings down the top of the house once or twice, he has filled the bill and earned his salary. This is not true, however. He must feel the part he represents, or *a la Coquelin*, put somebody else' feelings into it if he has the art. At all events, were there some slight indication from the inner being of the actor, as well as the outward representation of stage forms, "the foyers of five different theatres every evening" would offer something better than monotonous monotony—simply monotonous. Then would the exits sitting down and taking of hands become subservient, and be absorbed in the general surroundings of a play genuinely felt at heart, and impressed upon the audience as a reality, for the time being. The matter of it being one's own sorrow, or imaginary sorrow, as the character represented would be supposed to feel, is a consideration for the actor. But no philosophical elimination of the art of acting should rob a characterization of genuineness and sincerity.

You have the "girl" in hand "who can dust a room as one would who was removing dust"—Mrs. Yeamans. She has a future, likewise a *past*, or she could not get up and dust so, nor be so well paid for doing it either.

Eating on the stage is very difficult, because it is hard to talk with the mouth full. However, Mme. Bernhardt has very little to say at the supper table of Camille, and can therefore produce realistic effects in eating as much or as little as she pleases.

Of all things, do not let us talk about "over exaggeration" in this day of "skim milk," diluted cooing and murmuring of parts that is all the go. Rather let us encourage actors to come out of their shells a little more and give us a chance to find out what they are driving at without an ear trumpet.

LOUISE POMEROY.

A Gossip About Hamlet.

The Wallack testimonial performance brought forth many interesting articles and letters concerning that masterpiece of Shakespeare's. A few odd thoughts and some old facts may seem appropriate upon the same subject. If the first are not absolutely original, and the latter are very ancient, they may still be accepted, although possessing a chestnutty flavor, for it will be well to remember that the finest sherry wine is that which has the amontillado flavor.

This same Hamlet has been fully written about by every commentator upon Shakespeare, and every writer who has sat in judgment upon a player when he donned the sables has expatiated upon the poet's work. The play is one of those which a literary man feels warranted in expressing many opinions about, and he generally thinks his opinions the best—at the time—until he again writes upon the same subject.

He would be a lucky man who could come across that missing volume, "The Hystorie of Hamblett," a play produced prior to 1589, and, according to Drake and Chalmers' eight, and in Stalone's opinion, seven years prior to the production of Shakespeare's Hamlet.

It would be curious to note the action of such a fortunate discoverer. Hugging the little treasure to his bosom he would turn away from the little "bargain counter," where he secured it for a trifle, and hurry home to his lodging. Once there, after having securely locked the door, he would pounce upon his own well-thumbed Shakspeare, turn hastily to "Hamlet," and set to work comparing the two plays. All through the night would he pore over the volumes, and the gray of morning would find him still at his task; excited, eager and triumphant at being able to solve a problem which has perplexed dramatic scholars for three hundred years.

Such a discovery, most likely, will never be made. The real, eternal, original book-worms have, doubtless, long ere this regaled upon its leaves and devoured its covers, or it has vanished into nothingness, along with the many million other matters the world would have gladly cherished. We know that the play was taken from a black-letter quarto, wherein Belleforest, the French novelist, in 1560, extracted from Saxo Grammaticus' "History of Denmark," the story of "Amleth;" and that black-letter volume is all that is left to aid our Shakspearean quest upon the subject of the Melancholy Dane.

Edward Capell, who was Deputy Inspector of Plays in 1713, and who wrote admirably about Shakespeare, asserts that Belleforest's novels, which he entitled "Histoires Tragiques," were in part original and part translations, the latter chiefly from Bandello. In his fifth volume the third novel has this title: "Avec quelle ruse Ambleth, qui depuis fut roy de Dannemarch, vengea la mort de son pere Horvuendille, occis par Fengon son frere et autre occurrence de son histoire." Freely translated this reads: "By what artful device Amleth, who was afterward king of Denmark, avenged the death of his father, Horwendillus, slain by Fengon, his brother, and other incidents in his life."

All authorities are satisfied that Shakespeare founded his Hamlet on the play from this book, but no one has discovered how far he laid it under contribution, although we are certain that his own work is vastly better than the source from which it sprung.

We can, however, do very well without the missing play since we have Shakespeare's, much as its discovery would have interested the commentators and quidnuncs. To have the Hamlet that we have is delightful, for, as Haslitt says, his thoughts are as real as our own thoughts, it is *we* who are Hamlet. That it is historical in no way adds to its value, because its truth is so much more potent than mere history. The cultured man who reads Hamlet, or who sees it intelligently acted, thinks he sees himself in it, and follows the thoughts he reads or hears expressed, as if they were his own thoughts, always submitting himself to the great master-mind which produced it. There appears to him to be no incongruity in anything that Hamlet says or does, because from the first moment he has merged his own individuality into that of the profound philosopher before him. He may not be able to grasp the finesse of the whole play, but he does not question its power, or its purpose, simply because its overwhelming truth conquers him.

Yet in the face of this evident mental domination, and in direct contradiction to the precise and incontrovertible speeches in the play itself, an English actor named Wilson Barrett had the audacity to declare that he believed Hamlet was intended by Shakespeare to be but a lad. The actor's vanity persuaded him that he looked well as a youth, and that if his leading lady played the Queen, it would be better if she had not to appear at all aged, and he therefore pretended to dispute the accuracy of all the texts, and the wisdom of generations of readers and thinkers. Hamlet, a boy! Well, he was the most wonderful boy that poet ever imaged, and had more true, practical philosophy than the great Bacon himself.

That Wilson Barrett should have advanced this ridiculous argument was not strange. An actor's will often sets his wits wandering. The wonder is that English literary men actually allowed him to advance the idea without serious protest or severe censure.

Actors who play the part with ability and who surround themselves with intelligent fellow-workers, do a genuine service to humanity by making clear and incisive the inner purpose of the work, which is greatly enhanced by the movement, color and variety incidental to the performance of a great play. Obscure passages become very clear, hitherto doubtful readings become consistent and the whole story is narrated in a vivid and picturesque manner.

The actor who personates Hamlet should possess attributes such as Flecknoe, in his "Short Discourse of the English Stage," 1664, ascribes to Richard Burbage: "He was a delightful Proteus, so wholly transforming himself into his part, and putting off himself with his cloaths, as he never (so much as in the tyring-house) assumed himself again until the play was done. He had all the parts of an excellent orator, animating his words with speaking, and speech with action. His auditors were never more delighted than when he spake, nor more sorry than when he held his peace; yet, even then, he was an excellent actor, still never failing in his part when had done speaking, but with his looks and gesture maintaining it still unto the height." Many actors not possessing one tithe of these excellencies have nevertheless essayed to play the part of Hamlet, and so strong is the character in the acting sense of the word, that he must, indeed, be a bitter-bad actor who utterly mars it. No part on the stage has evoked as much adverse and laudatory notice; no part has been written about so continuously. This often arises from a desire of the critics to show how profoundly versed they are in Shakespearean knowledge, more than from the endeavor to pass judgment upon any individual player, although that is generally done in the form of an addenda to the disquisition on the play itself.

Betterton, an undoubtedly good actor, was, according to Colley Cibber, an admirable Hamlet; his meeting with his father's spirit being delightfully charged with wonder, awe, and filial reverence. Some player's treat the Ghost in a very scurvy fashion, and express rage and fury, instead of tenderness and respect. The same holds good with some players when they enact the scene in the Queen's closet, and, unless the lady who personates the mother has strength of lung and bodily endurance, the vociferous Hamlet will drown her voice and exhaust her physical powers. The soliloquies are bad enough, if badly delivered, but they carry their own punishment with them, and the speaker has no player near him to put on the horns of a dilemma. The bustling scenes of the play are less dangerous to the actors when an indifferent Hamlet is among them, for their number dissipates and weaken the general distress. Rosencrans and Guildenstern, too often entrusted to tyros, pass some awkward moments with an inefficient prince, but the First Actor seldom dreads a poor Hamlet. His lines would help him out of any difficulty, and he can speak his speech, make his bow, and exit with serenity. Ophelia in part of her scenes is not so fortunately placed, but her great scenes are entirely independent of the Knight of the Sables. If the King knows himself, as he generally does, he goes on his way rejoicing, because in the earlier part of the play he is decidedly the main figure (even if objectionable as a character), although not in any measurable degree having as much to say as his nephew.

Barton Booth was by all accounts an excellent Hamlet, but his great part was Othello, knowing which he generally selected the Ghost for performance, when the Danish play was put upon the boards. To Betterton's Hamlet, Barton Booth's Ghost must have constituted a rich dramatic treat.

Although Garrick liked to play Hamlet, all writers agree that Lear was his strongest Shakespearean work. He cannot be excused from the vandalism he was guilty of in altering the play he professed to like. The silver-toned Barry is not noted for his performance of Hamlet, but he is warmly praised by his contemporaries for Othello, and his personal beauty caused one of his panegyrists to exclaim with Desdemona: "Would that heaven had made me such a man!" Henderson, the great Falstaff, who was remarkably careless about his dress, even to the "playing ten characters in the same coat," was graceful and attractive in all the parts he essayed, and equally so, no doubt, in Hamlet, although no exact notes have drifted down the Sea of Time about that particular character in his hands

John Kemble, was admitted to be a fine representative of the Prince of Denmark, and in that character he first appeared before a London audience. Of course he was calm and contemplative as became the character, but it may now be fairly assumed that he was rather tedious. Looking at Sir Thomas Lawrence's admirable picture of Kemble in the churchyard scene, or gazing at Madame Tussaud's mimic representation of the same, the imagination will insist upon the idea of long-drawn speech, stilted action and pompous manner throughout. The character is fatally attractive to a sermonizing actor, when Hamlet is alone on the stage, and Kemble surely could not resist the temptation to be prolix and painfully exact. He is said to have fired up in Coriolanus, when addressing Tullus Affidius, and from the iteration of that one blaze of energy, the natural inference is that the rest of his work was to say it mildly—"pumpy!" Of course there will be a howl of indignation among those who still bow down and worship the Kemble traditions, but they have no knowledge of their own and one opinion is as good as another, about matters not susceptible of proof. That he was an intelligent actor, no one doubts, but many of the most intelligent people in this world are tremendous bores.

Hamlet was not much in George Frederick Cooke's way, although he played it, doubtless as well as a skilled actor should play it—when he was sober. The stormy character of Richard III. was more in his line, and all writers agree in saying he played that very finely. The more recent Hamlets, after the two Keans, Forest, Macready and Brooke, are so well known that any comment upon them would be unnecessary. Murdock used to play the part admirably, as did E. L. Davenport and James W. Wallack. The one which this town said the other night at the testimonial performance to Lester Wallack is the best Hamlet at present upon the English-speaking stage. Mr. Edwin Booth has performed the part so frequently that he has on ordinary occasions lost that vividness of portrayal, that energy of speech and rapid precision of action, which he can, when needs be, exhibit. He is not exactly tired of Hamlet; he is too good an actor to feel that, but the constant traveling, the hasty order of sequent performances in different places, have dulled the interest he would otherwise feel in the labor. Now and again he buckles to and plays the part magnificently, and even when not reaching his best standard, he is still the best Hamlet the present generation is likely to see. The most notable performance of that notable event, after Booth's, was Madam Modjeska's Ophelia, which was full of pathetic feeling, originality of thought, and tender execution.

It is not always safe to expect a notably great performance of a play because the actors are individually great. Something more is wanted for the proper rendition of a noble work than noble workmen. Uniformity of purpose, harmony of method and familiarity with each individual's way of attaining dramatic effects, are most important needs. But the Wallack testimonial performance was admirable.

JAMES SCHÖNBERG.

A Wedding at the Little Church.

A quiet wedding took place at the Church of the Transfiguration at noon on Wednesday of last week. The contracting parties were Susan Parker, daughter of the late Samuel Parker, and Newton Chisnell, of Akron, Ohio. Both are members of the Corlane Opera company. The body of the pretty "Little Church Around the Corner" was well filled with the friends of the bride and groom. Among those present were Mrs. Jennie Kimball, Corlane, Virginia Kimball, Mrs. Sol Smith, Mrs. Louise Eldridge, Mrs. Charles Mathews Virginia Buchanan, Mrs. James Barhans, Mattie Atherton, the Misses Sanderson, Stanley and Lear, Mr. and Mrs. Alexander Spencer, James A. Sturges, Samuel Parker, brother of the bride, and Clara Chisnell, sister of the groom, Frances Ryan, Julius Kahn, Mr. St. Martin, Fred. W. Hall, Frank Martinet, Messrs. Pusey, Lester, Knowles and Dan. Williams.

At twelve o'clock Dr. Houghton entered the chancel, and immediately after the bridal party entered the church. Charles Mathews, of Abbey's staff, and Francesca Redding acted as groomsman and bridesmaid. The bride, a petite brunette, wore a Paris costume of salmon pink crepe embroidered, and a white lace bonnet. The bridesmaid was attired in a dove-colored dress of faille Francaise and wore a Henrietta bonnet. Mr. and Mrs. Chisnell will spend their honeymoon in Boston, where, at the Museum, they will play a four weeks' engagement in Monte Cristo, Jr.

Some Uses for a New Invention.

Perhaps, in the whole history of the world there has been no one thing invented, no man born, no theory advanced, or philosophy taught, that has been of such incalculable value to the actor, as a means of study and improvement, as the Graphophone promises to be.

To those who have not had the opportunity of seeing and using this wonderful machine, the above may seem a statement of sweeping absurdity; the fact, however, remains, that in the simple and modest-looking little machine known as the Graphophone, and invented by Charles Sumner Tainter, we have to-day a perfected instrument that will record the human voice, reproducing it at any moment, and for any number of times, with absolute completeness, and with such fidelity that We are safe in saying that should an actor speak into the machine some familiar line, and then repeat it, with the desire of imitating exactly his first recitation, his own repetition would be a signal failure as compared with that given by the machine.

For the many who have not met with a description of this instrument, the Graphophone, as exhibited by Mr. Tainter, at the Fifth Avenue Hotel, on Sunday last, looks about the same as an ordinary sewing machine; the machinery, however, being of a far less complicated nature. It stands upon a small table, underneath which is a treadle and wheel, attached to the upper half by a leather cord, the foot supplying the motive power. By this means a rotatory movement is given to a cylinder paper machine tube, upon whose surface is the finest imaginable coating of wax. Upon this rests a minute graving tool, which scores the wax as the cylinder revolves, and attached to this graver is the diaphragm, very similar to that used in the telephone. Upon this, by means of a mouthpiece and tube, the voice is projected, and, as the diaphragm rises or falls with the vibration of the air, so does the graver, making deeper or lighter impressions upon the wax, according as the voice is loud or high, quiet or low. While the voice is speaking the cylinder revolves, presenting a constantly new surface for the graver, which passes from right to left, leaving upon the wax a continuous spiral groove, so delicate as to be hardly visible to the naked eye. And this spiral groove is the recorded human voice. Nothing now remains to the manipulator but, by a simple arrangement, to allow a small traveler to pass over the record, and the voice is reproduced, every tone, inflexion, pronunciation and hesitation being given with an awful and wonderful exactness of identity, and this for as great a number of times as is desired. The cylinder can now be removed from the machine, enclosed in a small box prepared especially for mailing, the whole weight coming well within the two cent limit, and despatched to its destination, when the recipient has only to place it upon his graphophone to receive the message in the sender's own positive and unmistakable voice.

The cylinders are strong and not easily spoiled, and indeed no more care is needed for their preservation than is used for ordinary mail matter. For travelling purposes the table, treadle and wheel are dispensed with, in which case the motive power is supplied by the hand instead of the foot. In this form the complete Graphophone can be carried in a box no larger than an ordinary hand-bag or grip.

This, briefly, is what the Graphophone is and does. It has other mechanical features, such as an arrangement for instantaneously stopping and starting the machine, a governor for regulating the speed, etc., and other simple contrivances—a remarkable feature of the invention being the marvelous simplicity of the whole instrument, a perfection of detail having been attained which does Mr. Tainter infinite credit, and must have cost him years of labor.

To write of the thousand advantages offered by the use of this marvelous instrument is only to refer to what must naturally occur. Under no other conditions do we so exactly hear and realize our own voice as when it is reproduced for us by the instrument. I am sorry to say that my own experience is that, on first hearing one's own voice through the Graphophone, one feels ashamed to own it; and this, it seems to me, is exactly where the instrument is going to be of use to the professional man. The first remark made by an actor who was with us at the private exhibition was that, if that was the way his voice sounded, he would leave the stage. Upon being convinced by the unanimous verdict that of *nous autres*, that this was certainly the case, he expressed a strong desire to hear it again. From this observation one begins to recognise the power and influence that the Graphophone will have, to teach right intonation, inflection, accent and pronunciation to the actor.

After fairly studying his part he can repeat it to the Graphophone, and then listen to it with as much ease as if he were in a seat in the parquet listening to himself; and by making mental or written notes, he will be able to make such changes as this admirable opportunity of "hearing himself as others hear him" may suggest to him, especially as the speech can be repeated again and again, until its originator is satisfied with it. He can send the result of his work to a professional elocutionist, who can criticize and correct it, sending back such changes and suggestions as he may think advisable, which the student can try over and over again till he has caught every touch of the professor, or, before finally adopting it he can submit it to his friends, for their opinion and advice, letting them hear the different renderings, given always with an absolute fidelity of reproduction. If, again, he is a student of Shakespeare he will find great help in listening to the various renderings given of famous lines by the masters of his profession.

A manager, not knowing the capacity of an artist, and living perhaps some distance away, may request that a graphogram of his voice be sent with the photograph, and this for opera especially will be of infinite value. The tenor, who is perhaps being engaged from London, will be requested to send a graphogram of his voice in a certain song to the manager, and this will give the artist every chance, as he will be able to choose his own time, when his voice is in good order, and be spared the nervousness which so often hampers the artist who is being put through his facings under the managerial eye.

It will spur the youth of the profession, and new efforts in the direction of bettering their reading and elocution generally, and in future no excuse should be accepted for bad intonation (so common upon our stage to-day) weak emphasis, wrong pronunciation or any similar faults so common among our young actors.

For understanding between employer and employee the usefulness of the Graphophone is easily recognizable. The employer will make his offer in plain language, and the employee will follow with his remarks, which can be again remarked upon by the employer. Such agreements are recorded simultaneously on two cylinders—each contracting party keeping one—so that each has in his possession, and can at any time produce, the exact words and value of words spoken by his partner in business.

Up to this date it has been said that the actor's art dies with him, but this is to-day emphatically not true. He will live just as much as the author, and ten thousand years from now may be heard with delight and interest, the soliloquies of Hamlet, as rendered by Booth and Irving, and no actor will be without the record of the best scenes of these famous men.

Much of the above may seem exaggerated and fanciful, but it is simply and absolutely true. During a long interview, the inventor, Mr. Tainter, presented to us the use of the instrument to our heart's content. Quotations were made, songs sung, and conversations carried on, all of which were recorded and reproduced many times, Mr. Tainter allowing us to carry away the record with us. To understand the value and capabilities of this beautiful invention, however, it must be seen; and not until the reader has heard his own voice coming from it can he fully appreciate the truly marvelous instrument, the Graphophone.

With the claims and disputes which always arise in the case of great inventions, as witness the telephone, we have nothing to do, and so it is unnecessary here to make any reference to the phonograph, a machine of a similar nature to the Graphophone. It is only the perfected results of the united efforts of the various inventions that is of value to the actor.

Actors' Dens.

VIII.

Having been roundly, though unconsciously abused, by an irate landlord of a provincial town, who b ing a devoted reader of THE MIRROR, stumbled upon "Actor's Dens, No. 6," and took exception thereto, I wish, in the interest of a profession I so dearly love, to take up the other side of the question, and, in the hope of doing some good, show up, through the kindness of our landlord, some of the evils which the majority of traveling actors have to endure on account of the misbehavior and low breeding of the few.

Gloss it over as we will, talk of the elevation of the stage, it is impossible for a thinking man to shut his eyes to the fact that we are looked at askance by the better classes; and that the entire profession should be judged by the actions of one or two, is hardly fair. Our profession should ennoble rather than brutalize, dealing as it does with such a gamut of art, all tending toward the exercise of our better feelings. It is about time something was done to improve the social deportment of men and women, who not only bring public odium upon our art, but are a nuisance to its followers. Thank Bacchus! the drinking age has passed and we are becoming more sensible in that respect, but many evils exist yet which can be remedied by a little care, for I verily believe that half the errors are committed through thoughtlessness and callous bearishness, acquired by being buffeted about the country, spending one's life upon the cars, and living at the mercy of strangers, according to the obesity of the salary.

Yet independence does not entail boisterous vulgarity and a total disregard to social customs—though there are people, especially, I grieve to say, women who, by their loud and "shoppy" talk and monstrous apparel, make a carful of people immediately aware they are in the presence of a "troupe," and look upon them as a set of vulgarians to be summed up, with a neighborly nudge, by the soubriquet "show folk."

They are the observed of all. Scraps of conversation overheard, are, if at all "off," or detrimental, remembered with care, to be repeated in some choice bar-room circle, for the regalement of the lemonade bloods of Squee dunk or Jayville. The masher immediately wakes up and pulls his moustache (the favorite method of impressing beauty) and prepares to engage, with speaking and impudent eyes, the bold optics of the "actress," that yet bear upon their lids the remnants of cork, pin-paper or willow, used to accentuate their expression on the previous night. Many leave it there purposely and wear it as a trade-mark of the stage's majesty. If a man should address them and not happen to please, at first sight, they are apt to feel insulted. I have known actresses, and of first-class reputation too, to deliberately amuse themselves by making men at the end of a car, with their backs to them, turn and commence the moustache-pulling, with a nervous rapidity truly alarming. This amusement is called will-power, and is often productive of an oyster supper or fake earrings at the next stand.

The habit some actresses have of "making themselves comfortable" on the cars is atrocious—relieving themselves of hats and wraps, to lay around on the seats or shoulders of male companions, to the publicity of their ankles and new shoes. All this is from personal experience, as a late journey can testify. Their departure was a relief to every passenger on the car—the very air became purified when alleviated from the influence of the fly-by-night drama.

The arrival at the hotel is generally the signal for an exhibition of the domineering spirit and impatient jealousy with which our calling is provocative, in the distribution of rooms, many grievances arising and freely discussed on stairways and office, the professional status of the aggrieved individual asserted in terms oftentimes more emphatic than choice.

Bells are rung for paper, pens, fire, and ice-water as though life and death depended on their immediate use, and the quality of the hotel is judged by the dispatch of its minions. My friend, the landlord, tells me that ladies have rung the bell for the porter to get their shoes from under the bed, and to ask the time with the town clock staring them in the face. Two members of a certain company gave him such trouble in this respect that he issued orders only to answer the bells three times a day. After this they rung many times without any result, save the amusement of the clerks and porters. However, after they left, guests occupying those rooms could not in any way communicate with the office. They pressed the button, but the bells would not ring; complaints were made, and an investigation took place; boards were taken up, plaster knocked to pieces, wires examined; but nothing seemed wrong. At last it was discovered that two minute pieces of kid glove had been carefully fastened to the inside of each button, thus cutting off the current—a dire revenge which many companies have suffered for since.

At the table, as on the cars, the breeding will show itself, and many a fairly good dinner has been spoiled by the bearish conduct of some "kicker" who, living on nothing at home, expects a Delmonico bill-of-fare for $1.50 per day, and despatches it with the etiquette of a Sixth Avenue restaurant. The habit, among ladies, of rushing into the dining-room becoated and hatted, right from the cars or rehearsal, is a bad one. Because the dinner is to be eaten in a public hall there is no earthly reason why an actress should not go to her room and properly prepare for the repast as she presumably would at home. She would certainly enjoy the meal better herself, and without taking away the appetites of her companions.

Much guying and smart things were said of a lady who had recently joined a barnstorming company, because she perpetually came last into the dining room. And looking what she was, a lady, fresh and refined, generally was placed by the steward away from the "gang." This, of course, was attributed to "airs" on her part, and not to the discrimination of the steward, who failed to see in the well-bred woman one of the "show ladies."

I remember once she objected to eat her fish off an oval dish and wanted a clean fork for her meat. The "gang" failed to appreciate these slight evidences of breeding, but decided they were only the emanation of a crank's brain, and graciously dubbed her "Her Scollops." "Her Scollops" is now making money in a company of her own, a credit to the profession of which she is but a recent addition.

Speaking of the table my friend, the landlord, says few professional people know how to order a dinner, their chief knowledge consisting in ordering as much as possible and dispatching it as speedily as possible. Some are content to make a meal off a choice *entree*; repeating the order till satisfied to the detriment of the *entree*, and disadvantage of the late-coming epicure. Others will so mix up their food that even the waiters stand aghast. Not long ago Mr. ——— a well-known star, ordered six or eight different dishes for breakfast, and complained because his cakes were not served with the halibut. When the darkey understood they were to be *eaten together* he exclaimed 'Golly, sah! You'se only white on de *outside!*"

The paucity of furniture in the rooms is greatly due to the careless manner in which it is used and the moral certainty of its being the worse for every professional occupant. I once complained of the flimsy and limited proportions of the towels and learned from the chambermaid that it was no use to keep good linen in "Actors Row" as "the ladies" (there again) stole the towels. Why? No one knew, for they generally left their make up on the pillow-slips—that is when they condescended to leave them also.

An old married couple, traveling in the same company, thought it no crime to take whatever they could lay hands on in the shape of linen, plate, soap, etc, for their married daughter in New York! I myself saw the old woman lean across the 'bus while making an early start, and heard her say in a stage whisper, "A lovely pair of pillow-slips for Mary." At which grandpa laughed, rubbed his "palmy day" hands and inwardly reflected, in that town at least, he had his $1 50's worth.

Twice during the past season had this MIRROR reader been compelled to send after a first-class company (he mentioned the name), and had their trunks opened to recover his missing towels, which happened to be both new and good. This sort of thing cannot but reflect upon the entire profession, and the sooner the black sheep (who would be highly indignant if their right to the title of "ladies and gentlemen" was questioned) are exposed and censured for their short-comings by the better bred and more cultured members the better it will be for us all.

Many, pricked by conscience, though now in first-class companies, may take exception to what I write, and say, "What kind of shows has he been with?" Truly I've been in many fly-by-nights and have barnstormed galore. What actor has not? I wouldn't give a fig for one who had not; but though in the mud it is not necessary to be of it. Mud is everywhere, and the higher grade of attractions, more elevated from suspicion, are none the less free than the little one-horse companies, who look a great deal to their social conduct for the patronage of their public performances.

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A voice need not necessarily be musical to sound refined. The nameless something that lends a charm to the manners of well-bred people communicates itself to the voice. There are numerous intellectual and educated men and women (that is to say, educated *in books*) whose manners and voices are dreadfully untutored. To ascertain the quality and range of the voice, and to set it in a pleasant key, becomes one of the first requisites for successful acting.

The confidential tones now in vogue among average actors must not be mistaken for evidences of cultivation, for they are in truth quite the contrary. A carrying quality of voice is sometimes a natural gift, in speaking or in singing, but it may be acquired by well-directed practice. But even a voice that may be heard in all parts of a theatre in its lowest tones becomes dullness itself if always used in very diminished quantity and suppressed quality. How infinitely worse is it, then, if a voice is muffled and indistinct at best, to give the audience a guessing bee as to what is being said, for the sake of appearing to have attained to "quiet acting." A better name for it is stupid acting, or no acting at all.

To be heard is as necessary as to be seen in a performance, unless you are doing the Lone Fisherman or some other pantomime part. It were quite as sensible to dispense with two-thirds of the footlights as to turn off the voice, as is frequently done in our best theatres. To those who would be nothing if not refined, be it known that it is not refinement, but nonsense.

A merry little party of professionals, and their friends, consisting of Mr. and Mrs Nelson Wheatcroft (Adeline Stanhope) Georgia Cayvan and her sister, and De Wolf Hopper, wife and mother, are stopping at Stamford, Conn. The Ocean House is being made made lively by their presence, and the boys and girls are amusing themselves with clam-bakes and other out-door enjoyments.

Negotiations are now going on and arrangements will probably be made, by which Her Husband, the new play in which Florence Arnold (Mrs. Andrews) is to be starred by Charles L Andrews the coming season, will be given its first production at the West End Hotel Theatre, Long Branch.

Harry Mortimer is organizing a minstrel company for the road, to be known as the M. and M. Minstrels. One-night stands are being booked, and twelve weeks' time has already been secured. There will be thirty people in the company, which will open at Stamford, Conn., on Sept. 10.

W. G. Peterson and wife (Carrie Walton) will spend the Summer at Eastport, Me.

Georgie Dickson has been re engaged by Harry Kennedy for the White Slave company for next season. She will spend the Summer at Atlantic City, N. J.

The opera company organized by J. R Fairlamb for E. J. Pennypacker, to appear at the Grand Opera House, Wilmington, N. C., during the Soldiers' Encampment week of July 16, leave this city on Thursday next.

Elmer Grandin will not produce his play, Shadowed Lives, until next season, and is at liberty. He is spending the Summer with his sister at Westchester, N. Y.

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"Did you play your favorite character of Othello?" This by the Lyceum man.

"No; I did enact one Uncle Tom, and I was killed before we reached the capital, and a brute killed me, too. Shades of Brutus; that I should live to become a turkey actor, aye, and an Uncle Tom turkey actor."

It was subsequently learned that the terms "turkey actor" is applied to those artists who, owing to circumstances beyond their control are compelled to linger the greater portion of the year in and about the metropolis, devoting their talents to Thanksgiving and Christmas "snaps."

"Did the ghost walk at all?" asked the man with the asthma.

"Walk, walk? he did not even wake up. But that we could have borne. The humiliation was not that we closed; it was the manner of the closing. Not the matter, but the manner; not the effect but the cause."

"Drunken agent, I suppose," said the man with the Seymore coat.

"No, sir; it was the usual thing—a kicker."

"Oh, I see," said the Lyceum School actor, "it was professional jealousy." The withering glance with which the tragedian crushed the last speaker, will be understood in the light of what follows:

"Was it Eva's mother or Aunt Ophelia who kicked," asked the fat man.

"Neither, sir, it was the star. In other words the jackass; yes, sir, the jackass. To this complexion have we come at last; we support jackasses on the New Jersey circuit." For a time the tragedian seemed wrapped in his indignation, his mind no doubt reverting to the time when he had supported his old friend Forrest. During this pause the fat man intimated to the Lyceum School actor that he had lost the opportunity of a life time in not having joined that company as understudy.

"Yes, sir, a jackass!" suddenly roared the tragedian in a tone that startled the asthma man, and queered the fat comedian's laugh. "It was a case of pool; a regular combine. The comedian had saved a season's salary from an engagement in one of John Stevens' companies, and bought a jackass. His racket was a joint engagement for the two comedy roles, Marks and the Donkey. Thus, you see, the arch-conspirator obtained the bulge, as it were. A sudden collapse had no terrors for him. Even should he fail to realize on his donkey, he could still ride home. However, we will now reorganize."

The Lyceum School man brightened up at once. "Do you think there will be an opening for me?" he asked.

"Undoubtedly, we now require just one more man. A responsible person to act as treasurer and play George Shelby in the last act."

An oppressive silence intervened, only broken by the breathing of the man with asthma. "He will be required to deposit—" posterity will never know the concluding words of this sentence, for the reason that they were not spoken. The fat comedian had rolled over a beer barrel into the gutter, and by the time the man with the duster had fished him out the Lyceum School actor had disappeared.

"I see that George Boniface's new play is quite a go," said the tall man, wiping a bit of mud from his eye with the corner of his duster.

"Yes, sir," replied the tragedian, "and I'm glad of it: for George's sake, and Foster's too. They are a couple of the back numbers who are worth reading. I wonder if George remembers when he and I were boot-jacks at the Old Bowery in 1859? Ah! they were a merry band, and a bright one, too. Let me see how many of them I can recall, living and dead." The old actor covered his pale face for a moment with his thin, white hands, and when he removed them something like a tear glistened in either eye: "George Wood and Ned Tilton, were the managers. Dead, both dead. Bill Tayton, Sidney Wilkins, Harry Jordan, W. M. Ward, Mrs. Leighton, Mrs. Burroughs, Hattie Arnold—all dead, I believe. And of the living I recall Andy Glassford, Sam Ryan, Charles Foster, Bob Johnson, Kate Denin, Mrs. Jordan and Jim Collier. Those who have seen Jim. act in late years tell me that he is a worse actor now than he was in 1859. This I will never believe. To play was work in those days, but we had lots of fun nevertheless. I remember one Monday night when a new drama was to be produced. Two rehearsals were all we ever expected then, three at most. In the new play Bob. Johnson was to be the hero and Bill Ward the villain. Ward's part was a terror—about forty-five lengths. Ward was a fine actor, but he was also very fond of fishing, and Sundays, which in stock times was the actor's study day, Ward usually devoted to his favorite sport. As a consequence he was generally fluky on Monday nights. On this particular Monday night he was particularly shaky. He had not only fished all day Sunday, but got becalmed, and barely reached the city Monday morning in time for rehearsal. Ward was winging the long heavy villain; didn't actually know a line, but he was a great winger. During the second act he had to rush on to the hero, and drawing from his bosom a large document, wave it triumphantly in the air, and exclaim: 'Behold, fond dotard, in this little parchement I hold thy fate; here, duly attested, are written proofs of thy friend's baseness and the maiden's perfidy.' Ward rushed on and got on as far as 'fond dotard,' when he rammed his hand into his breast, and a ghostly pallor overspread his face.

"He had forgotten his prop. There was no document. The pause was but for an instant. Ward jammed his hand into the other side of his tunic with a grin of satisfaction; his part was there where he had thrust it upon entering. Drawing forth the manuscript triumphantly, he waved it in the air and finished the speech. But he had forgotten the business of the hero. Johnson seized the part and commenced tearing it to pieces. "Here, here! hold on, Bob, dont, d——n it! That's my part, and I don't know it," whispered Ward. "Served you right! Go fishing on Sunday, will ye?" hissed Johnson, and dashing the fragments upon the floor, he stamped upon them, exclaiming: "Perish forever the vile record." It was the middle of a scene, and Bob knew that something must be done to save the act. So, seizing Ward by the throat, he dragged him off R. I. E., *a la* Damon and Lucullus, exclaiming, "And as I stamp the falsehood from this perjured evidence, so will I wring the base libel from thy craven throat.' The curtain came down, and there was a double call. Ward and Johnson took the call from opposite sides, marched to the centre, and shook hands heroically. The piece had been a dead frost up to that time, but Ward's fishing and Johnson's ready wit made a situation which saved it from inevitable failure. Ward had to wing from the prompt stand for the rest of the play, but he got there."

During the foregoing recital the Lyceum School man had quietly slipped back to his accustomed post. "That reminds me of an incident," said the tall man with asthma, "that occurred at the old Metropolitan in Sacramento, in '69. I was playing Roaring Ralph Stackpole with Joe Proctor."

"What, with that voice!" interupted the fat man. "No wonder Sacramento is a bad show town."

The comedian got his laugh, and the children of genius dropped into the basement and quaffed the foaming nectar. And the Lyceum School man, as usual, paid the score.

MILTON NOBLES.

Gleanings of the Week.

George Learock has signed to support Thomas W. Keene next season. "I thought the time was passing away for drawing on tights and donning court suits," he said; "but it seems the legitimate is receiving an unlooked for impetus, and leading men are again in demand for the legitimate. I have been playing in modern costumes so long that court dresses will be a sort of novelty to me, as well as to many others who will resume them the coming season. It will be simply a return to my first love, and as I am up in most Shakespearean plays, I have only to refresh my mind with the text of my parts. The Booth Barrett tour of last season has done much to revive a taste for the legitimate, and Keene, Warde, Downing and others have materially assisted in fostering the desire for intellectual stage literature. It is a good thing, if it will help to obliterate the pernicious effects produced upon the young and growing mind by the senseless horse-play that has filled the stage for some time past. For my own part I prefer the modern society drama; but if the call is for Shakespearean pieces, you know we are slaves to the popular will, and must draw on the anti-blood circulating tights with accommodating grace." Mr. Learock will go to the country for a few weeks preparatory to buckling on his armor for the season's work.

David D. Lloyd is an author who wastes little time in talking. His plays of The Woman Hater, For Congress and The Dominie's Daughter, have won him some fame and money, and being independent of the stage for his livelihood, he can wait for contracts from managers. "I have very little to tell you," was the greeting that a MIRROR reporter received from him, as he rested against one of the pillars of the Fifth Avenue Hotel, "except that of my four-act comedy of New York society life I am now writing for production at the Lyceum Theatre. Three acts are already finished. It will be put on after Sweet Lavender, and though I would like to tell you that story, still I would rather keep it from the public, so that when they see it on the stage it will be entirely fresh and new. All of the scenes of the play are laid in New York, and the piece deals with some phases of life that have never been presented on the stage. One of the scenes will be decidedly novel. My contract calls for the submission of the completed play on the 15th of September. Besides this play, I have received an offer from a well-known manager for another comedy, and Roland Reed, who has just closed his season, will devote his entire time next year to The Woman Hater, which, he tells me, made a great hit in San Francisco."

John Kastendike, the manager of the Mountain City Theatre, Altoona, who is in the city booking attractions at his house, cut the end of his cigar off very carefully the other day, as he sat in the Parker Cafe, and said to a MIRROR reporter: "It's rather unfair that, after an enterprising man like Louis Plack, the owner of the Mountain City Theatre, has built a handsome house, reports should be circulated that another new house is going up simply because the only other place of amusement in the city, the old Eleventh Avenue Opera House, is being overhauled. They are refitting the house, not building a new one, and it is much to the credit of the managers of attractions that the stories given out here have not been taken as the truth. I am doing splendidly with my bookings, and intend remaining in this city until August 5, by which date I shall have all the time booked up that I need. We will open our season on August 27 with Thomas W. Keene, and I'm very proud of the list of attractions I've secured. It includes Fanny Davenport, Robert B. Mantell, Held by the Enemy, Hallen and Hart, Jim, the Penman, The Kitty, Minnie Maddern, Murray and Murphy, McNish, Ramza and Arno's Minstrels, James Connor Roach, The Little Tycoon, Dockstader's Minstrels, Kellar, Oliver Byron, Vernona Jarbeau, and others.

The professional matinee of Dr. Jekyll and Mr. Hyde, at the Madison Square, last Friday afternoon, was attended among others by two loudly attired vaudevillers, who evidently belonged to some variety show in the Bowery, for they stared about them and hurried in as soon as they got their seats, apparently for fear the box office man might change his mind and take them back again. Before the performance began, however, one of the twain went out for what he termed a "snifter," and to have a look at the incoming crowd. What was his surprise to see several well known professionals denied admittance on account of the crowded condition of the theatre. He hurried back to his seat, and in an awe-struck voice, apparently congratulating himself on his own and his companion's good luck in getting there early, he remarked: "Soy, cully, I'll be hanged if dey ain't turnin' away Wallack's!"

About two-thirds of the theatres built in the United States during the last ten years are called opera-houses. Every town of four or five thousand population has its "opera house." In most cases it is doubtful if the owners were ever inside of a real opera house, or even know what the interior of one looks like; but they must assume an importance, even at the expense of their ignorance, and they imagine it sounds æsthetic and is "just the thing." A couple of seasons ago curiosity took the writer into an underground hall in a Western town, where a variety performance was going on, and on consulting a programme he found he was in the "Palace Opera House." On another occasion he found himself in a huge skating-rink in Quincy, Mass., yet the bills said he was in the Quincy Opera House. If owners and builders knew how very common the opera house title was, they would return to the good old name, "theatre."

If report be true, Charles L. Stevenson, who is doubtless up in Larchment at the present moment, or yachting on the Sound, is enormously fond of a joke. When the male members of the Two Orphans company went on the stage for business, they were only surprised—not angry—when a bean projected from a shooter in the hands of Mr. Stevenson, who stood in the wings, stung them sharply on the nose or the ear; nor were the ladies annoyed when he made faces at them from the same coign of vantage, but their efforts to refrain from unseemly laughter made them appear somewhat ridiculous to the audience. One night, however, in New Orleans, Mr. Stevenson played a joke that the jokee did not soon forget. It was in a scene where Henriette and the Countess are alone together. For a brief space of time the latter had to stand near the wing. The manager saw his opportunity. He attached a string to one of the heavy shoes that he wore as Jacques, and to the other end of it had affixed a hook. This he slyly inserted in the "back drapery" [technical term] of the lady's dress. Fortunately, for the success of the scheme, the string was just long enough to permit the shoe to slide quietly along the stage in the wake of the dignified Countess when she moved, and as the audience could not see the string, the laughable effect of a shoe following the actress about the stage without any apparent connection can easily be imagined. There was a roar from all over the house, but it was some time before the cause was learned by the actress, and so Mr. Stevenson was obliged to go through the role of the villain with a pair of ordinary shoes. About a year after this occurrence, when the company was again in New Orleans, Mr. Stevenson received notice from an express company that a package was awaiting him at its office, and that it must be delivered to him personally. He repaired thither and was informed that the package could not be delivered to him unless he opened it in the office. He demurred, but it was useless, as the company had instructions to deliver it under this condition only. Mr. Stevenson finally gave in, and a box fully three feet long by four wide and a foot and a half high was handed out to him. He opened it and took out another box a size smaller; in this he found still another, and so on until he began to smell a practical joke. But his curiosity was excited, and, amid the laughter of the bystanders, he went on until at last he came to a box about three inches high, a foot long and six inches wide, in which innocently reposed a *papier mache* shoe modeled from that worn by Jacques.

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THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XX., NO. 498. NEW YORK: SATURDAY, JULY 14, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Artistes that Blossom in the Foreign Gardens of the "Herald"—Bernhardt's Idea of an Ideal Juliet—Mrs. Potter's Requisites of a Girlish Face and Figure—Arcane Logic Transmitted by the Fecundating Cable and Discussed by Crinkle—Some Juliets of the Past, and How Mrs. Potter Compares with Them — Mrs. Langtry's "Ox like Lambency"—Steele Mackaye Sells the Chicago Critics—De Lussan in London.

The announcement made in the Parisian double leads of the *Herald* that Sara Bernhardt is to play Romeo to Mrs. James Brown Potter's Juliet in Paris next year, smells somewhat of the Abbey syndicate.

When the syndicate manager takes hold of an artiste she begins to blossom immediately by means of the fecundating cable in the foreign gardens of the *Herald*. This is one of those cases in which distance lends, at a small per cent., all the necessary capital of enchantment.

The *Herald* says flourishingly of this prospective event, that genius and beauty are yoked at last.

One reflects pensively at this that genius and beauty always were yoked, so far as the *Herald* was concerned, in the person and acting of Mrs. Potter, and there is something like pathos in the electric announcement that Mrs. Potter has found it necessary to yoke herself to any other talent than her own.

"I hear," says Sara in the *Herald*, "that she [Mrs. Potter] is so good in tragedy too."

Now where do you suppose Sarah heard this? It couldn't have been in London. It couldn't have come from our Grand Opera House, where Mrs. Potter played Juliet surreptitiously and did not invite the press. She must have heard it at the Paris office of the New York *Herald* from Maurice Grau or Mr. Abbey himself. Of one thing we may be assured: She never heard it till Mr. Abbey took charge of Mrs. Potter and provided the yoke.

"Mrs. Potter is my ideal Juliet," prattles this delicious Frenchwoman. "She has such a girlish face and figure, and will be exactly what I always looked for in Juliet."

This lets in a flood of light upon Bernhardt's lofty soul-strainings, and we ought to feel grateful for the glimpse which the *Herald* affords us of her ideal Juliet—"a girlish face and figure."

It is only a genius like Bernhardt who can with one sentence satisfy us with all the requirements for an ideal Juliet—a girlish face and figure!

Some of us, not so intuitive and apprehensive of the divine necessities, would have been superficially struck, perhaps, with Mrs. Potter's girlish experience and mentality, and swooned under her nursery inspiration.

Not so Bernhardt. The face and figure are enough for her.

By one of those inscrutable processes of the female mind that no man can find out, she recognized the girlishness of face and figure, and immediately heard that she must be good in tragedy.

Arcane logic! Parisian deduction! Superb conviction!

It is curious, if Bernhardt was always looking for this face, that she never found it till Mr. Abbey engaged it and Marcus Meyer sent her a photograph.

All the more remarkable, perhaps, when you consider that it is the normal type of American face—dainty, piquant, elegantly weak, mobile, conventional, pretty; but never commanding, never wrought upon by lines of character or shadows of suffering. A tulip face, dewey enough with the boudoir sweetness, but unlit with the fires of passion that are fanned alone to consuming flames either in art or in life by the agonies of existence or the winds of imagination.

"I hear that she is good in tragedy" means, when separated from the Bennett-Mackey cable, that Bernhardt never saw Mrs. Potter do the potion scene.

But *we* have. We are not the nation of yokels that Bernhardt takes us for. We accepted the pretty face and figure long ago. We grovelled nobly at the feet of prettiness, as we always do. But I'll be hanged, drawn and quartered, if this *Herald* dictum can make us forswear ourselves and consent to the Marcus Meyer mandate that a girlish face and figure will redeem the potion scene.

Adelaide Neilson was a prettier woman than Mrs. Potter. She had eyes that were like a dawn in Paradise, and eyebrows like a double bow of promise. She looked like an alabaster lamp with some of the Promethean fire in it, when she played the balcony scene. But the bridge of beauty that carried her over the balcony became a barricade when she tried the potion scene.

All the lambent fires that stood tiptoe on the misty mountain top of her personality when she was doing the girly cooing in the garden were like night's candles burnt out, when she was called upon to paint and portray the paroxysm of agony in the chamber.

When Mrs. Potter came to this supreme test she utterly failed. Her efforts to make violence of utterance take the place of depth and intensity of feeling were painful. Her methods—not the best at any time—became exaggerated, forced, out of tune and harsh. Her facial manifestations of emotion were no more keyed to the spirit and purpose of the dramatist's gamut than was her voice. We instinctively felt at once that this tragedy was an ocean of human experience, with its tropical shores of luxuriant gems and incense breathing flowers, but also with its fathomless depths, its storms and tempests and "unshovelled graves," and that Mrs. Potter's place by nature was along the tepid shallows of the shore, not out beyond the headlands.

When the Bennett cable has to be counted in among the other numerous wires of dramatic management, it is worth while to hold the poles of this machine to occasional adjustment.

Sara Bernhardt is here made to do an incalculable amount of mischief in America by giving the authority of her name and her conviction to the shallow fallacy that the two great requisites in artistic triumph are a pretty, girlish face, and a pretty, girlish figure.

She could not, of course, do this mischief if that were not the widely-spread notion already in this country. It is the iniquitous nonsense that is at the bottom of one-half the trouble that accompanies theatrical management, that warps criticism, and that gives prominence and power to the sensuous animalism of audiences lured everywhere by the bait of handsome women only.

The words put into Sara Bernhardt's mouth by the obsequious Bennett cable represent in their fulsome folly the lowest grade of dramatic intelligence. "Mrs. Potter is my ideal Juliet, because she has such a girlish face."

Suppose we follow this logic out. Lillian Russell will become my ideal Perdita or Imogen—she has such classic eyes—and Belle Urquhart will be my ideal Lady Macbeth, because she has such tragic legs.

I ought to take a parenthetic breath here, change my key, and remark that the perfect combination of beauty and talent is the *ignus fatuus* of the stage—always chased, never caught.

For the simple reason that they do not go together, as a rule. For some psychologic or physiologic reason, yet undiscovered, your transcendently gifted woman is not pretty, and your superbly pretty woman is not a character power—outside of the fashionable novel.

Extraordinary actresses are more apt to follow the corrugated lines of a Cushman or the weird skeleton angles of a Bernhardt than the pulpy sweetness of a Neilson or the goddess of liberty sweep of a Mary Anderson.

A woman who thinks deeply and feels deeply will show it in her countenance. Mere prettiness has not the capacity for "plummet depths" or aerial heights. The magnificence of character is not pink and round and warm. It is furrowed and seamed and solid

We have recently had a handsome woman pushed to the front here. I watched her with interest. In one or two representations she actually took the breath of her audience away at her first entrance by the symmetry of her figure, the pose of her head, the modelling of her neck and the piquante boldness of her hair.

Way was made for her. Hats were in hand. The Areopogites were ready to fall down and worship if she would only supplement beauty with intelligence and power.

But alas! it was the old story.

Beauty is its own sovereign and owes no fealty to art. Why should it try to *do* when the average simpleton will worship it for simply *being!*

It turned out the same weak, capricious, unreasonable, arbitrary, imperious, divine imbecile that we had seen and photographed so often, and that is forgotten as soon as time, with its dragon wing, brushes the bloom off.

But to return to the *Herald*. In the same issue that contained Sara Bernhardt's ineffable discovery there was this remarkable paragraph about Mrs Langtry:

Mrs. Langtry's appearance of wretched ill-health occasions her private friends much anxiety. The Lily has become painfully thin in the face, her cheeks have lost their damask bloom, and her dark-rimmed eyes no longer gleam with that ox-like lambency that gave such pertinence to her epithet of Jersey.

You see there is no bottom to the descent when a paper searches for ability in good looks. Mrs Langtry's "ox-like lambency that gave such pertinence to her epithet" has passed under the same cloud with the paragrapher's ass-like lucidity.

Do you know that if I were a handsome young woman and wanted to escape this sort of thing and attain to some kind of position in my profession, I think I would put oil of vitriol on my face instead of the balm of a thousand flowers.

* * * * * * *

I see that Chicago is becoming a centre for the production of new plays, according to an announcement in one of the Chicago papers. The same authority intimates that this change from New York to Chicago is mainly owing to the greater fairness and liberality of criticism and the greater intelligence of the theatre-going public in Chicago.

I am not able to dispute this. But as the statement is made apropos of the production there of Mr. Steele Mackaye's drama, A Noble Rogue, I should like modestly to call attention to a truth seen clearly at this distance through all the smoke of our metropolis, but not suspected by a single critic in Chicago. And it is that A Noble Rogue was done here at the Fifth Avenue Theatre on March 10, 1879, under the title of Through the Dark, and achieved an instant and pronounced failure.

My means for discerning this are those which are at the disposal of every man who undertakes to write with knowledge of the current drama. Here is the cast of Through the Dark:

Arthur Allston, an engraver	Joseph Wheelock
Billy Kloots, a counterfeiter	D. H. Harkins
Sir Phillip Mortimer, a rich baronet	Chas Faber
Peter Van Slink, money lender	Frank Hardenberg
Robert Hardy, a rouè	A. C Daere
Harry Graham, an Australian	Geo. D. Chaplin
Mr. Bleek, Sir Phillip's attorney	Owen Fawcett
Chief Inspector of Police	A S. Lloman
Detective Sharpe	Tom Jefferson
Dickson, a policeman	V. Morey
Collector	F. Courtland
Jailer	J. McArtney
Thomas, a servant	W. Raynor
Slover, captain of the band	Mr. Goran
Kate Mortimer, Sir Phillip's niece	Ellis Wilton
Gurtha Graham, "de angel ob the Lord,"	Geraldine Maye
Old Sal, a banished mother	Henrietta Irving
Aunt Phillis, Kate's nurse	Louise Allen

Compare this now with the cast of A Noble Rogue:

Percy Wallace (an artist)	Nestor Lennon
Cary Haskins (an intriguer)	Henry Bergmann
John Murray (a railroad king)	George Fawcett
Jim Baggs (foreman of the gang)	F. J. Keenan
Peter Slink (a usurer)	Edward Coleman
Aaron Bleek (confidential agent of John Murray)	A. S. Palmer
Caleb Cutler (detective)	F. J. Keenan
Pat (alias Bagg's watch dog)	Louis Carpenter
Grace Mortimer (John Murray's niece)	Isabella Evesson
Gurtha Graham (the typewriter)	Helen Marr
Kate Burnham (the victim)	Miss W. Allen
Phyllis White (Grace's colored nurse)	May Waldron
Jane (servant)	Lois Arnold
Bubby	Tiny Arnold
Teddy	Lois Arnold
Diogenes Dodger (alias J. Adams, the Noble Rogue)	Steele Mackaye

Without going any further here is internal evidence of something. The ordinary inductive process is cheaper than buying a ticket to Chicago. Mr Mackaye does not write two plays and put Peter Slink in each, merely varying him from a usurer to a money-lender, and simply change Kate Mortimer, Sir Phillip's niece, to Grace Mortimer, John Murray's niece, and forget to change Gurtha Graham at all, and leave Phyllis in minus the aunt, but still the nurse.

But, over and above all this, the great scene of Through the Dark was the bridge scene. It was a London bridge scene then. Now it is a Chicago bridge scene, and local color appears to have saved it.

It is not my intention to write disparagingly of Mr. Mackaye's work. I believe it requires a great deal more genius to make a play go after it has once been damned than it does to write an original play. But I do think it is fairly worth a poor little New York chuckle to point out to these discerning Chicago chaps that they are really taking up with some of the crumbs that were thrown off our table.

It is only generous to believe that Mr. Mackaye has very much improved Through the Dark, although I am bound to say that it is impossible to determine how much, or in what respect, from the articles that have been written about it in Chicago.

NYM CRINKLE.

P. S.—One little breath from London is worth noting. Zelie de Lussan has made a hit there. I think you can see that. The press notices are not extravagant, but they are significant.

As Zelie is a New York girl, educated here and wholly independent of Italian masters, it is not complimentary to American judgment that she should be dependent on European approval. But it is a fact. When she made her metropolitan debut here last Winter the musical subs mistook her for a provincial singer, and every paper, with the single exception of THE MIRROR, overlooked the fact that she was the only young woman in current light opera who was entitled to the name of vocalist and lyric artist.

There may have been better actresses, but there were no better singers, and the verdict showed only too plainly that the judges did not look for vocalism any more in light opera.

If Zelie, unrecognized in her native city, makes a hit in London, you will see her native city stretching its arms across the Atlantic to her with a lusty "I always said so." N. C.

MAY WALDRON.

At the Theatres.

The Keepsake, notwithstanding the lack of unanimity in the opinions of the critics respecting its merits, has settled down apparently for a prosperous run at the Madison Square Theatre. Whatever may be its defects—and, as we have already stated, they are numerous—the production at least commends itself to midsummer play-goers for general excellence of its cast. Moreover, as it is the only drama now before our public, and as it also has the supreme advantage of brevity, there seems to be no reason why Miss Eissler should not experience a pecuniarly successful engagement in the theatre where her early metropolitan favor was achieved.

* * *

Nero draws large numbers of visitors at St. George, while Buffalo Bill's Wild West is also a highly prosperous card at Erastina. These out-of-doors exhibitions have become an important feature of Summer amusements in this vicinity and to their advent a considerable portion of our population owe a good deal of enjoyment.

* * *

Nadjy is given to overflowing houses at the Casino, crowds being turned away long before eight o'clock. This is due partly to the fact that the Casino is one of the two theatres now open, while the metropolis is crowded with strangers, and partly to the other fact of the comparatively cool weather. After eight o'clock there are no empty seats, and those who are determined to get in have to ascend to the roof-garden.

Indifferent Criticism.

With but few exceptions, the New York press rather depreciatingly reviewed the play recently presented at the Madison Square Theatre by S. Miller Kent, entitled Irene. With some it was a sweeping condemnation, others damned it with faint praise—the which convinced us that the writers were either not present, or were more particularly engrossed in the lobby with professionals and friends, and saw but few of the real merits of the play. "How was it?" one of these censors asked an actor, as he emerged into the lobby, after the first act. "Fair, so far." He (the censor) then repaired to the Hoffman House, doubtless to strengthen his intellect for the critical review of the piece he was delegated to make, and returned just as the curtain rang up on the fourth act.

From this knowledge of the piece he wrote his "review," condemning it in most unmeasured terms, and influencing a great public against a meritorious work. Could this writer have experienced the sensations of the author and participants the next morning, when they read his unjust and undeserved remarks, if there had been any fairness or equity in his composition, he would have shrunk into his fifth-story cubby hole, and barred himself from professional sight forever. But that is not his characteristic. He will repeat the business as long as there is more enjoyment within the precincts of a bar-glass than in fairly contemplating the merits and demerits of a new production.

Several of the papers said Irene was coldly received by the audience. This is untrue. The piece was received with hearty acclaims. A great number of the scenes and the acting of those engaged were loudly applauded, and at the end of every act the curtain rose in response to the general desire.

Two of our dailies said the play lacked continuity, and that there was an absence of the dramatic unities. Had the writers followed the piece throughout they would not have so palpably exposed their ignorance of it. One of the chief merits of the production was its continuity, and the unities were unimpeachably observed in action, time and place. Had there been no continuity of plot, as the sapient reviewers asserted, there would have been a lack of interest; as it was, the interest was most pleasantly engaging and intense throughout, as was evidenced by the palpable absorption of the audience, which remained to the end, and then sent the curtain up on the climax with enthusiasm.

THE MIRROR has no interest in S. Miller Kent or his play, and spoke of it disinterestedly as its merits unfolded themselves to its representative, who was present during the entire performance; but in the interest of justice, we cannot but think the adverse criticisms were either the result of indifference on the part of the writers, personal prejudice, or absolute ignorance—perhaps all three.

Sardou's Bric-a-Brac.

Sardou is distinguished by his love for bric-a-brac and his taste in its selection. Old and rare tapestries have an especial charm for him, and many fine specimens of priceless Gobelins and Italian needlework decorate his Parisian apartment in the Rue General-le-Foy, to say nothing of those which adorn his magnificent country chateau at Marly-le-Roi.

In the furniture of his rooms a harlequinade fancy has run riot in the bringing together of rare, curious and elegant chairs and tables of many eras, some of them, notably some of the time of Louis XV. being seemingly too beautiful for use. Buhl cabinets of charming inlaid brass and enamel work grace the music and drawing rooms and are laden with curios and crockeries of the choicest kinds.

One of the most remarkable pieces of his furniture is a huge antique old oak sideboard in the Paris dining-room covered with old Rouen and English chinaware. Perhaps among all the curiosities of Sardou's home the owner is the greatest. His figure is a queer little copy of Louis XI. and his hair hangs long upon his temples. His dress is shabby and looks still more so in contrast with his surrounding magnificence. He wears a red cloth round his neck and a velvet cap on his head, and in his general appearance looks more like a mechanic than one of the most fertile and artistic of modern playwrights.

Interesting London Jottings.

BRIGHTON, England, June 29, 1888

I went to the matinee of a new piece, called The Love that Kills, the other day. It is adapted from the French of Alphonse Daudet by Jocelyn Brandon, is a rattling good play, and was thoroughly well done by a star cast. Sophie Eyre made a big hit in a very strong part.

At the Haymarket Mr Beerholm Tree has given a successful trial matinee of Captain Smith, a four act play by Haddon Chambers. He will probably open his next season with it. Lady Monckton is very good in the leading part. The Pompadour, at the same theatre, owes its run entirely to its *mise en scene*. It is a bad piece.

Charles Wyndham has had a great success with David Garrick, and is still playing to crowded houses. It is the general opinion that his great performance in the title role draws the money.

The opera has regained all its original prestige and once more become the fashion among the rich and the great. I put the rich first, as they are the more important of the two nowadays.

The Garrick, Hare's new theatre in Shaftesbury Avenue, is getting on very fast, and it will be the most comfortable play-house in London. Mrs. Bernard Beere has been engaged by him for La Tosca, with which, I believe, he opens.

Bernhardt makes her appearance at the Lyceum on July 9 for three weeks. Mrs. Beere will have an opportunity of studying her, as she will make La Tosca her principal attraction. She will play most of her other roles once only.

By the way, some vague rumors are flying round that she and Damala will come together again, though in the meantime the legality of her marriage, which, as you know, was solemnized in England, is disputed in the French courts, it being alleged that she did not observe the English law, which provides that people contemplating matrimony must reside for two weeks in the parish in which they are to be united.

Mrs. John Wood and Arthur Cecil open the new Court Theatre next Fall with an English version of Les Surprises du Divorce. It seems rather difficult to imagine how this piece can be Anglicized, as the English and French laws are so very different; but we shall see.

Gilbert and Sullivan's new comic opera will be produced at the Savoy, of course, next Autumn. I hear it will be in a new vein—more dramatic than their previous works

Irving is having the most elaborate scenery and dresses prepared for the great revival of Macbeth next season. He says he will give an entirely new reading of the part. You may remember that when he last played it—eight years ago—his performance was not generally liked by the critics. However, whatever he does is always sure to be artistic and well worth studying.

It is reported that Gilbert is dramatizing George Eliot's "Romola," but it is almost impossible to conceive how it can make a play. In the whole story there is only one chapter which contains anything like a dramatic situation, a fact readers of the novel will readily recognize, and the characters of Tito and Tessa, in which the genius of the author is most strongly marked, are precisely those which cannot be produced on the stage without losing their delicate *finesse*, while the magnificent episode of Savonarola is also impossible.

Coquelin will go back to the Theatre Francais on his return from his present tour, all reports to the contrary notwithstanding; the amusing part of it is that no one is more anxious that he should go back there than he is himself, though he pretends not to be.

By the way, he did not do nearly such good business at Buenos Ayres as was expected, which, after all, is not surprising when it is remembered that, though the Italian colony there is large, the French one is comparatively small.

It will give you some idea of the enormous increase in the number of matinees which take place in England when I tell you that 173 new plays have already been submitted to audiences this year—very nearly an average of one a day. That most of them are utter trash goes without saying, and I am afraid in too many cases all the author gets for several months hard work is a depleted bank account and a humiliating recollection of rude jeers and ribald laughter.

Irving gives a big dinner at "The Ship" at Greenwich on July 12. Covers will be laid for sixty-five guests, special steamer from Westminster Bridge to take the guests down, but how they are going to get back again deponent saveth not. J. W. PIGOTT.

P.S.—I hear Mr. Daly is doing very good business. His company have met with the most gratifying reception, both socially and artistically. I met John Drew the other night at the Garrick Club—of which Mr. Daly and he have been made honorary members while they are in London, and he seemed to be enjoying himself to his own and everybody else's satisfaction, and he is very popular.

Ned Sothern was here for a day or two. I dined with him and saw him off from St Pancras on Tuesday night. He came and returned in the *City of Rome*. I tried to get him to stay a little longer, but he was deaf to all entreaties.

Sam, his brother, has gone into partnership with Tom Robertson. They have acquired, among other things, the country right of Sweet Lavender, the best play of the season in my opinion. With that and Coward Conscience also they ought to do well.

J.W.P.

The Essentials of Elocution.

"Art is the perfection of nature."—*Sir Thomas Brown.*
"The perfection of art is to conceal art."—*Quintillian.*

PREFACE.

This is the shortest treatise on the Art of Reading that has ever been written in the English language; yet, short as it is, it is of more practical value than are all the others—which is not saying much in its praise, for all the others are of no practical value whatever.

The mode of procedure herein recommended, in order to become skilled in elocution, is wholly unlike anything that has hitherto found its way into print. Yet what is here is older than the oldest of the venerable "systems" that have come down to us from former generations, for what is here dates back to the time when men began to exchange ideas by means of a spoken language. Then, as ever, the sensible man—spoke he his own language or that of another—spoke naturally, and not as the elocution of the books, and of most teachers of the art, would have us speak, for that tends to make only bow-wowers and sing-songers.

I.

Elocution is the art of speaking language so as to get out of it all there is in it, of speaking it so as to convey its meaning clearly and forcibly, of speaking it so as to produce the effect with it that the author intended to produce with it.

This is best done by speaking the language as we should speak it if the thought were ours, and the language came to us as we give it utterance.

If the thought were ours, and we *extemporized* the language to express it, we should never fail to speak with "good accent and good discretion;" we should never fail to speak naturally and intelligently, and consequently impressively.

If this is true—and who will question it?—then the first, the most important thing to be attended to by the reader is to make himself acquainted with the author's thought. If he does not do this, and do it thoroughly too, good reading is impossible—ay, though he may be the most learned of the learned in orotunds, sostenutos, whispers and half whispers, monotones, basilar tones, and gutteral tones, high pitches, middle pitches, low pitches, and all the rest of that old trumpery that has made many a noisy, stilted reader, but never an intelligent, agreeable one. He that understands and appreciates his author will *instinctively* know what tone to read him in; a knowledge of gutturals and basilars, of pitches and whispers will help him not a whit. This complicated old machinery does not, never has, and never will make anything but mechanical readers—readers that, instead of being occupied with the thoughts of their authors, are occupied with the sounds of their own voices, which is fatal to the object the reader has in view—that of interesting his auditors.

Opening at random a treatise recently published entitled "Philosophic Elocution," I find in the chapter headed "Qualities of voice" the following: "It [the aspirate] is an impure quality, akin to the guttural and whisper, coming as it were between them, and next in attenuated quality to the latter. It means, properly, 'sound emitted in rough breathings,' or hissings, and is necessary as expressive of violent passion. It then becomes comparative excellence in the interpretation of *hate, aversion, fear, anger, frenzy, horror*, and the like passions. Where these rage *intensely* the aspirate added to the guttural, still further corrupting and vitiating the orotund or fundamental voice, gives thereto that *vicious, fiendish character* expressive of *dire revenge* and *destructiveness* which are otherwise inexpressible. This quality of voice may be created as follows: Raise the tongue at the root, high toward the palate, obstructing as much as possible the passage; contract and close the glottis still more than in guttural tones; make strong effort to obstruct the egress of air, while with strongest pressure of abdominal, dorsal and pectoral muscles it is forced out through the closed glottis and obstructed passage. Thus, while uttering the words, there will be an escape of air which is not converted into speech, but, driven out with utmost force, accompanies it with *harsh* and *hissing sound*. This is the aspirate as used in the interpretation of the malignant passions."

It is strange that intelligent persons can be persuaded to believe that this kind of "philosophy" ever assisted any one to become a reader! It is this kind of philosophy that has justly brought the professional elocutionist into great disrepute with the members of the dramatic profession, who will tell you that they have never seen a student of elocution that could act; that they are always unnatural, and consequently unsympathetic, and yet the facts are:

1st. There can be no good acting without good elocution.

2d. Without much study, and in the right direction, there can be no good elocution.

3d. There is no art that can be taught with more success than elocution.

The actor himself becomes a student of elocution the moment he asks himself how a single sentence should be spoken, and a stage-manager becomes a teacher of elocution the moment he directs any one under his management how to speak a single line. Elocution teachers, as a class, undoubtedly do more harm than good; their teaching is generally much worse than no teaching at all, but that is not the fault of the art.

Reading is a difficult art, far more difficult than most persons imagine. There is no art for which a natural aptitude is more necessary. There are many good musicians to one good reader, and many good judges of music to one good judge of reading. In the reader sound and fury are accepted, by most persons, as art, and are applauded accordingly. I have heard but two readers—three, if I count Fanny Kemble—that I should be willing to put in the very first rank. These two were Mr. Edwin Forrest and Miss Charlotte Cushman. There is, as far as I know, no reader now before the public to be compared with them. Of course I have not heard them all, and, then, opinions differ. Neither Mr. Forrest nor Miss Cushman ever left anything to chance, to inspiration, that could be settled beforehand—not an emphasis, not an inflection, not a pause. All was carefully considered, and for everything they did they had a reason.

I would walk farther and give more to hear any one read Hamlet's soliloquy on death as Mr. Forrest read it, than I would to see any living American actor play his whole repertory; and I would walk farther and give more to hear any one read the part of Queen Catherine in Henry VIII. as Miss Cushman read it, than I would to see in her best part an actress that should embody all the excellencies of all the American actresses of to-day. Mr. Forrest and Miss Cushman were great players, and what made them great was their wonderful powers as readers, as *elocutionists*. In all else that goes to make the actor they have had many a peer. They were intellectual players, scholarly players, players that were far beyond the appreciation of the great majority of those that saw them.

This lack of contemporary appreciation was especially true of the popular estimate of Mr. Forrest, whom the million were inclined to think a physical rather than an intellectual actor. Both Forrest and Cushman were close and successful students of Nature, and their delivery had in it none of the mere noise and circumstance of declamation. Their minds were ever occupied with the thought, the sentiment and spirit of their author, never with the tones they employed. They knew that if they succeeded in mastering their author, the time, the tone, the pitch, and the force best suited to the rendering of him would all take care of themselves. They knew that any other course of procedure would result in making their delivery mechanical, automatic and soulless, instead of spontaneous, realistic and impressive.

But I would not be understood to intimate that it is necessary merely to understand an author in order to read him well; I say only that a thorough study of the language to be read is the first step to be taken, and that what follows is often comparatively easy.* But as there is, when one is not ill, a vast difference between being well and being well, so there is a vast difference between comprehending an author and comprehending him. Most persons of any culture think they comprehend Shakespeare, yet there is quite as much difference in their appreciation of him as there is in their appreciation of, say the paintings of the great masters. How many of the readers of "The Merchant of Venice"—to take a very simple example—discover in Portia's speech in the fourth act beginning "Tarry, Jew, the law hath yet another hold on you," that the law is specially severe when an alien attempts the life of a citizen, and would so emphasize the language as to bring out this thought? Very few, indeed, as I know by observation. I once knew an elocutionist (!) that for years had been getting $5 an hour for teaching, and had gone over this speech again and again without discovering this peculiarity of the Venetian law, and, of course, without making it appear in the reading. ALFRED AYRES.

*I assume that the student of elocution knows his mother tongue sufficiently well to articulate it distinctly, and to pronounce it according to some recognized authority. Studies in articulation and pronunciation are properly preparatory to the study of elocution, as an *art*, rather than a part of it.

A Field for Inquiry.

Puzzling and interesting questions which might present knotty problems to some of the clerical opponents of the theatre underlie the statistics of the box office in large cities.

By what strange assortment does it happen that in a metropolis like New York for example, about the same corresponding numbers of people week after week take it into their heads to visit the theatre? How is it that each night the thousands who do visit the play divide themselves among the theatres in much the same proportions as on the corresponding night of the week before? What mysterious influence makes a theatre of ordinary attractions have week after week certain days which bring large audiences and certain other days moderate ones, yet each day maintaining its usual average? Why is it that when a superior attraction fills a theatre and has a long run that the house should be just about filled each night? By what assimilation is it that in such a case the audiences will vary by only a dozen or two among many hundreds; sometimes just a few seats left, sometimes just a few turned away? Why should not all New York turn out *en masse* some night and go to some one theatre? Why should not every one of the million persons estimated to have witnessed Erminie have taken the fancy to go on one occasion?

Suggest as many reasons as you will, there still remains the question: By what inscrutable law did that million of Erminie admirers parcel themselves out into batches of two thousand or so per night in a continuous stream of five hundred nights?

Statistics are often very instructive, and the probabilities are very great that if such a branch of inquiry as that we have suggested could be investigated upon full and accurate figures strange revelations of the habits of the people in regard to amusement would be made, and possibly, when compared with statistics of the nature of the plays or the reputation of certain actors, playhouses and districts, very accurate gauges of the dramatic tastes and culture of the populace might become manifest.

It is an untrodden but promising field of inquiry, full of interest, both to the professional and the social scientist. That there is an absolute controlling power over apparently independent thousands is evident, and it is equally evident that it is exerted in favor of the public by preventing awkward collisions.

Gossip of the Town.

Della Fox has gone to Niagara.

John Eissler, of Cleveland, is in the city.

Herrmann is spending the Summer at Shelter Island.

Helen Leslie has been engaged by Lotta for next season.

Woolf D Marks left for England on Wednesday on the *City of Rome*. He will return in August.

Emma Fossette who plays light comedy and juvenile parts, has not engaged yet for next season.

Ernest Reische, formerly manager of the Grand Opera House, San Antonio, Texas, is in the city.

The Florences will open their season in Toronto on September 17, under the management of Alf. Hayman.

M. E. Bloom, the scenic artist, undertakes work in any part of the country. His address is 284 Grand street, Brooklyn.

S. P. Norman, manager of Seeman's Electra Company, is making very satisfactory bookings for his attractions through the New England States.

Klaw and Erlanger did some quick work on Wednesday. J. W. Morrissey gave them the routing of Duff's Trip to Africa, and by four o'clock fifteen weeks had been booked.

Chapman and Sellers will manage Kitty Blanchard in The Golden Giant, as well as the play of My Partner, next season. The latter piece is to be produced by permission of Louis Aldrich, who will rehearse the company.

J Charles Davis, manager of the People's Theatre, arrived from Florida yesterday (Wednesday) bringing with him a number of mementoes and relics of slavery days for the spectacular production of Uncle Tom's Cabin.

An excellent opportunity is offered to a first-class star soubrette of the Minnie Madden-Annie Pixley order, to star the coming season in a new and original comedy-drama by Howard P. Taylor. Particulars may be had by addressing Mr. Taylor, care of the Actors' Fund.

W. H. Harkins and wife, Emma V. Sheridan, Fred Percy Marsh and wife, John T. Sullivan Beatrice Cameron, and John Parry, of Richard Mansfield's company, sailed yesterday (Wednesday) on the *City of Rome* for England. The remainder of the company sail on August 8.

Annie Pixley's company for next season will be composed of the following people: John T. Burke, Joseph Brennan, Ed Poland, M C Daly, Fred. Sackett, W. F. Macmichel, Elsie Gerome, Kate Wilson and Adelaide Eaton. Smiley Walker will continue as business manager. The company opens the season in Boston on Sept 17.

The benefit to H. Wayne Ellis will be given at the Fourteenth Street Theatre this (Thursday) evening. Among the people who have volunteered their services are Roland Reed, Harry Courtaine, Harry Kernell, Frank McNish, Frank Tannehill, Sr., Frankie Kemble, the Acme Quartette, the Weston Brothers, Charles Pratt and others.

William J. Gilmore on Tuesday purchased the Theatre Comique property on Sanson street at the rear of his new Central Theatre in Philadelphia, paying for it $30 000. His first idea was to have erected a theatre to seat 6 000 people, to cover both sites, but afterwards modified the plan. It is said that his present intention is to make it a first-class variety theatre.

Rose Coghlan remains at her residence in Yonkers until July 30 when she goes to Nova Scotia with her brother Charles, for a four week's tour returning early in September, to begin rehearsals of Jocelyn at a city theatre. The play will be given its first production at Newark on September 30. Mrs. Watson and Mr. Clarges have been added to the company. H Townsend, formerly business manager for the Jim the Penman company, has been engaged to act in a similar capacity for Miss Coghlan.

Rose Levere is a leading lady who is rapidly rising in the profession, and is now generally considered one of our best actresses. Her present repertoire includes Peg Woffington, The Love Chase, Leah the Forsaken, Romeo and Juliet, Lady of Lyons, Ingomar, Pygmalion and Galatea and As You Like It. Miss Levere possesses a rare combination of histrionic talent which makes her equally effective in tragedy and comedy. During her two years' engagement at Daly's she was appointed as regular understudy to Ada Rehan, being considered the most capable actress in the company to take Miss Rehan's place. She gained favorable metropolitan notices for her excellent work in various parts allotted to her personally at that time. Since then Miss Levere has become known as a first-class leading lady in various road companies, and during the past two years has made successful starring tours all over the country. With her exceptional talent, and handsome stage presence, it does not require much of a prophet to predict for her a brilliant future on the American stage.

The Giddy Gusher.

The public prints have a great deal to say every year about that autocrat of Asbury, Deacon Bradley, and it's popularly supposed around New York that his edicts are directed against the unconventional actress within his gates.

I've been reading of his late protest about bathing suits and their continuance on the owner's back after the bath. So when I went down to that cheerful resort to put in my Fourth I fully expected to see Sidney Armstrong in knee breeches and striped stockings at the depot, and find Sophie Knight marketing in knickerbockers and an oil-silk cap.

* * *

I was greatly astonished to see the inhabitants clothed and in their right mind, and the theatrical colony by far the primmest and most clothed of all of 'em.

True, on the sands controlled by Bradley, there are signs which read: "Remember, modesty in a bath is as necessary as soap!" (Let us soap so). And again: "A lady's water toilet should be made with discretion," (and a lock-stitch machine.)

The Gusher recollects an awful morning at the sea when she picked a thread off a friend's bathing dress, and was paralyzed to see a frantic female stand before her in a simple yoke of flannel and short pants. The ready-ripper machine had attached the blouse to the yoke, and out on the green crest of the dancing billows rode the garment, while Maria shouted for an ambulance, with a touching collar of blue flannel doing duty for a dress, waist and skirt.

Behold! I had pulled the string that worked the show, and made as much of a mess of it as did Little Jimmy Jumpup last May in his beautiful new suit, when in a Fourth avenue car he pulled a thread off his gaiters and opened his pants on the outside seam from hem to pocket.

* * *

These anecdotes will crop up in my otherwise sedate articles, but they can be easily skipped by the student who reads me for moral support and religious instruction only, and not for amusement.

As I say, the Bradley signs indicate that trouble has existed between the bathing-suits and Bradley. But I saw no ladies shopping in wet flannel or promenading barefoot in all Asbury.

Down at Ocean Grove, where the fervent Baptist lives in tents and the mild Methodist fills the air with hymns, the sister in Israel goes about in her bath-suit and the decorous deacon lays about all day in knit drawers and a hammock.

But then real Christian people can do things with impunity that secular actresses couldn't think of without being condemned for.

* * *

A camp-meeting flirtation is as much worse than a footlight mash as it's possible to imagine, and yet one doesn't get talked of and the other does.

Along about six in the evening the air of Ocean Grove is strong of prayer and Medford rum. The religious lungs are oftener inflated with Santa Cruz breath than the uninstructed dram-drinker.

There isn't a drop of dreadful liquor sold in all that sanctified spot, but there's more poor whiskey drank there than there is in the Sixth Ward. They wrap up demijohns in rags, and swathe junk bottles in blankets. They move from the wicked city to the pious colony accompanied by such stuff as the wicked actor-man or woman would use on their backs if they sprained 'em, but never introduce into their stomachs for any complaint.

* * *

Perhaps the one thing that made the strongest impression on me at Asbury Park—after the breath of the Ocean Grove elder—was the electric cars.

The streets are hung with wires, and attached to each car is a leader of the same material, finished by a sort of waffle-iron on wheels. At intervals these little trundling things intersect a gateway, and the enterprise comes to a dead stop.

The glittering light of a horseshoe electric flame smote upon the party gathered on Sidney Armstrong's hospitable piazza, and roused their curiosity to try the new kind of car.

"It belts the town; it puts a girdle 'round about Asbury Park in forty minutes," said Mr. Welles

* * *

We all arose—the car had seemingly realized our intention and stopped. We climbed on board and away we went.

There is not the rash, impetuous speed of a horsecar about the electric article. A respectable, conservative, eminently proper rate of locomotion is used that would be approved at a prayer meeting in Ocean Grove as meeting their views of sobriety. How long the electric cars would be in taking you from Kingsley street to the postoffice at the schedule rate of speed, no one will ever know. But they can keep count of the accidents and stoppages, and, multiply the multiplicard by the, multiplicator the residuum will be the quantity wanted.

On an average and that car, we held up fifteen tons to the rod. The lights would go out, the vehicle give a premonitary shiver, and our electric current became disconnected. The gymnast who is putting in a Summer season as conductor of that car flew upon the roof and prodded the air with his electric poker till he struck the wires. Then he would scuttle back to his place in the rear, throw himself between the wheels as a devotee does before Juggernaut, and shake up some batteries and storehouses of dynamic forces. We would begin to crackle and have queer noises under the seats. Then would a Mephistophelian blue blaze play round our insulators, and off we'd go brilliant with renewed electricity and buoyed with false hope.

A dog on a door-step, an old woman with a broom, were incidents that interfered with our electrical conditions—we stopped at everything.

* * *

Our party began to age—Ollie Stoddard's beautiful little daughter began to cry.

"What is it, darling?" asked Aunt Sidney.

"We were going to have ice cream, weren't we?"

"You'll have it yet, dear; have patience."

"But it'll be too cold to eat it and you'll have oysters, and I hate oysters," sobbed the baby.

Wise child. She had begun to note the passage of time and the unerring change of the seasons.

There was one man on board who told us he had left his home two days before for the depot, and felt confident he could catch the nine o'clock express next morning. So we all were encouraged and began to enjoy those Phases of a long journey interesting to an observant person.

A young fellow and a girl on the back seat were taking a little notice of each other (they left that car engaged). A young mother and an infant of tender months recalled her own courtship as she viewed the pair and nursed her pretty babe. (The child was weaned on that electric car).

Of a sudden a groan emanated from one of our party. Dan Kelly, manager of the Front Street Theatre, Baltimore, recollected that his season opened early in September. "I must leave you!" he exclaimed. "Business before pleasure has been the motto of my life."

"This is becoming serious," thought I; "there are business engagements waiting me in the Fall."

* * *

We had had a prolonged stop in front of a patch of woods before we got the electric current into working order. We deserted and walked by easy stages to the cottage by the sea, when a lodge of joy was inaugurated that lasted till the sands of Asbury Park got out of my Oxford ties.

I could fill the rest of the page with the mirth and merriment that reigns in Sidney Armstrong's home, when a healthy, happy girl of strong family affection has a father and mother apparently in their teens, one of the jolliest and most accomplished of sisters, a rare little maiden as a neice, and an army of friends about her. Is there anything for her to do but celebrate?

* * *

Perhaps there's no day in the year when the Gusher as a guest is more desirable than on the Fourth. The dreadful excitement of her presence is not felt so much. Sidney assured me at parting she had enjoyed my cyclonic presence far more than she used to in the calmness of a New York flat.

My exploding at 5:30 in the morning is not noticed on the Fourth with other explosions. The whoop-it-up character of my intercourse with the children and animals of a home is not so hard to bear, so that altogether the Fourth and the subscriber mix well and are easier to take at once.

* * *

Well, foolish Emma Norton, out of a pretty, comfortable woman, you have made in one hour a forsaken, careworn, discontented creature.

You have bought by an hour's work a future full of misery. You have sat for a picture you will one day surely realize. It represents a lone old woman—shabby, faded, deserted. She presses her trembling hands to temples that throb with the bitterness of loss and regret. She looks with tear dimmed eyes back on the road of life, when she left green, easy-treading fields and the companionship of a loving husband and affectionate friends, for a brief bit of a journey around flowers, tropical, gorgeous, intoxicatingly fragrant—but shorter lived than the moth who ends with one Summer or the first lighting of the gas.

* * *

And she shudders with remorseful agony as she recalls the partner of that wretched journey—the coldness that followed that torrid, fervent outset, the frowns that followed the smiles, the bitterness that succeeded so soon to the sweet.

For oh, poor Emma Norton! No woman ever did what you have done but made for herself an old age of misery, filled her life with shadows, in which she must forever sit a broken-hearted, deserted creature.

The retributive justice that eternally follows infidelity is the utter unworthiness of the one for whom the folly has been committed. The *man* in the case works out the punishment as sure as I'm your GIDDY GUSHER.

Obituary.

George William Stoddart died at eight o'clock on Monday morning in the house of his son-in-law, Neil Burgess, at the Highlands, Monmouth County, N. J. He was born at Lancaster, in England, on March 31, 1826. His father, a Scotchman, was an actor, and had been manager of the Glasgow Theatre Royal. His mother was well known upon the stage, which was also adopted by his four brothers, among whom is numbered J. H. Stoddart, of the Madison Square Theatre. The deceased actor gained his first theatrical experience at a very early age, playing in the principal cities of the three British kingdoms, after which he came to America in 1853, playing in Boston at the National Theatre, and afterwards in New York. His first appearance in Philadelphia was at the Arch Street Theatre, in August, 1859, and at the time of the war he had made an American reputation, and was a member of Mrs. John Wood's Olympic Theatre stock company. At that theatre he made a hit as the dying prisoner, Faria, in Monte Cristo, supporting E. L. Davenport's Dantes. He was several seasons in that company, which contained many distinguished players. Among the stock companies of which he was at different times a member were Laura Keene's, Thomas Berry's Boston Theatre, Mrs. John Drew's Arch Street Theatre, and George Wood's Broadway Theatre, New York. In the course of his career he supported Macready, the elder Booth, Charlotte Cushman, Edwin Forrest, Charles Kean, and Charles Matthews. He acted as manager for his brother James H. Stoddart in The Long Strike. Among the more prominent of his recent efforts may be named the part of Didier Barbaud in Fanchon, in support of Maggie Mitchell, and Elder Snuffles in The Widow Bedott. He formerly had a very high reputation as a light comedian and played old men latterly. He retired in consequence of failing health in 1885. Mr. Stoddart leaves a widow and daughter. The funeral took place on Tuesday from Mr. Burgess' residence.

W. C. Mitchell, proprietor and manager of the People's Theatre, St. Louis, and formerly manager of the old Theatre Comique there, was killed on Friday night on Franklin avenue, St Louis, by falling from a cable car he was attempting to board and striking his head against the curb. He was about fifty years old. Mr. Mitchell some years ago was interested in travelling companies, among others Our Goblins, with which Francis Wilson was connected and first came into notice.

Wellington Hall, the popular treasurer of the Casino, died suddenly on Thursday last at Bellevue Hospital from an apoplectic fit. The deceased had worked assiduously for a long period without rest, and appears to have given way under the prolonged strain.

Professional Doings.

—Carrie Reynolds will appear in London in July.

—M. J. Jordan has been engaged for The Kaffir Diamond.

—Minnie Williams has been offered a part in The Kitty.

—Mme. Francois has been engaged for the He, She, Him and Her company.

—H. B. Clayton has been engaged by E. M. Gardiner for The Streets of New York.

—T. H. Winnett expects to spend the greater part of the Summer at Long Branch.

—J. W. Carroll, the active business and advance agent, is at liberty for next season.

—E. P. Sullivan and Rose Stahl will be with the Lillian Kennedy company next season.

—Helen Weathersby and sister have been engaged by Joseph Litt for the Stowaway company.

—P. C. Shortis, the banjoist and violinist, has been engaged by Kellar for the coming season.

—Edward I. Darling, the composer, has taken up his residence for the Summer at Pittsfield, Mass.

—Irma Von-Roky, premiere danseuse, is at liberty for next season. Her address is 93 Second avenue.

—Mrs. Octavia Allen has not been re-engaged by Clara Morris for next season, as has been stated.

—A correspondent writes that Mrs. Tom Thumb is to assume the management of the Eden Musee at Denver, Col.

—Klaw and Erlanger have been entrusted with the bookings of the Duff Opera company in A Trip to Africa.

—Duddie Douglas, formerly with the Hole in the Ground, has been engaged by Hallen and Hart for Later On.

—Blanche Chapman, the clever comic opera and dramatic soubrette, is in the city, negotiating for an engagement.

—Ralph Dorman states that the report that he will support a soubrette star next season is erroneous. He is still at liberty.

—Time along the Michigan circuit, in the hands of Klaw and Erlanger, is being filled with many first-class attractions.

—Laura E. Burt, her mother, E. A. Stevens and a party of friends, are at Asbury Park, where they will spend a few weeks

—Ada Henry and Harry Hartzell have been engaged by Frank W. Sanger to appear in Kat i at the Boston Museum on July 30.

—Martin Hayden begins his second season at Lancaster, Pa., on August 27, under the management of Bernard and Leeden.

—J. H. Alliger is passing a few weeks at Bellows Falls, Vt., before beginning the season with Leach's Broken Hearts company.

—E. P. Sullivan, who was for four seasons with the Atkinson-Cook company, has been engaged for the Lillian Kennedy company.

—Harry C. Danforth, last season with the Two Old Cronies company, has been engaged as advance agent for the Hilarity combination.

—Frankie Kemble will go to Cincinnati for three weeks to play Aladdin, in The Arabian Nights, opening at Havlin's Theatre on July 29.

—Stephen Leach's company, playing Broken Hearts with Charles Mortimer as the feature, will have James H. Alliger as business manager.

—Professionals desiring cool rooms in a private family, with or without board, can find such accommodations at 321 Second Avenue.

—H. S. Parker has been re-engaged for his original role of the Tiger in One of the Bravest, which opens its season the latter part of August.

—The Grand Lodge of Elks held a session at the Madison Square on Tuesday and Wednesday. The final meeting occurs there to-day.

—Netta Guion, formerly of Wallack's Theatre, will commence a tour of the fashionable watering places next Monday, opening at Saratoga.

—Edward Kelly, of the Bijou Opera House, has been retained by the new management, all the rest of the business staff having been dismissed.

—Frank Daniels' season is already booked complete from New England to San Francisco by his manager, Samuel P. Cox. It opens on August 20.

—The Pearl of Pekin Baseball Club will play the Fifth Avenue Theatre Baseball Club at the Polo Grounds to-morrow (Friday) at 3:30 P. M.

—Ed. H. Van Veghten read the Declaration of Independence on the 4th at Lansdale, Pa., and W. A. Whitecar did the same thing at Dayton, O.

—Joseph Adelman, leading man with Helene Adell for the Summer, has been engaged by Charles E. Cook for the Warde Banks company next season.

—Harry Du Souchet is to re-write his farce-comedy of Dollars and Hearts, which was seen at the Windsor a fortnight ago. It will be sent on the road.

—Roland Reed will be the first attraction at the Bijou Opera House, which is to be redecorated throughout during the Summer. It will open Sept. 3.

—Rehearsals of He, She, Him and Her begin at the Bijou Opera House on the 24th inst., the season of the company opening in Cincinnati on August 20.

—Now that her unfortunate husband is confined in a Massachusetts asylum, Gertie Granville (Mrs. Tony Hart) is seeking an engagement for next season.

—T. D. Frawley's stock company, now at Saratoga, can be secured for the Fall season. Mr. Frawley's headquarters are the Kensington Hotel, Saratoga.

—J. Edwin Leonarde, of the Silver King company, is engaged to play the boy Terry in the original production of Andy, a comedy, at Norristown on July 16.

—S. Miller Kent has gone to Chicago to spend the Summer with his family. It is among the probabilities that while there he will present Irene for one week.

—George E. Gouge, who has retired from the management of Powers' Grand Opera House, Grand Rapids, is looking for a position as business agent or manager.

—Harry Hotto, Fritz Williams and Adele Waters have been engaged for Arthur Rehens' Comedy company, which opens its season at Montreal on Sept. 24.

—Claus' Theatre, at Erie, Pa., has just been completed. It is situated in the centre of the city, and seats 1,200. A first-class opening attraction is wanted.

—The owners of the Standard Theatre are about bringing suit against the Elevated Railroad companies for the erection of structures in front of their property.

—Marcus J. Jacobs, treasurer of Jacobs' theatrical circuit, will summer at Saybrook, L.I., where he will fight the raging main on his cutter-yacht, *Amusement King*.

—When The Queen's Mate is revived at the Broadway on August 13 there will be several changes in the cast, while new music and a new topical song are to be introduced.

—Ida Heath, an English juvenile dancer, has been engaged by William Harris for the Howard Athenæum company. She will leave England the third week in August.

Walter Gale, of Denman Thompson's company, sails for Europe by the *Adriatic* on July 23, returning in time to open in The Old Homestead at the Academy on August 30.

—Edward Warren and wife, and Charles Jenkins have been engaged for Charles T. Parsloe's Grass Widow company. These engagements complete the organization.

—Henrietta Berleur is expected to arrive in this country on July 28. She will rest for three weeks in the Catskills before rehearsing her company for her American tour.

—L. G. Hanna has been engaged by J. D. Jones, manager of George Francis Train, as advance agent for that lecturer, who opened his season at Scranton, Pa., on Tuesday night.

—Herman Nunnemacher, manager of the Grand Opera House, Milwaukee, is in the city. He denies most vigorously the statement that H. R. Jacobs has secured control of his house.

—Gustave Frohman, through his representative, Branch O'Brien, has sold the exclusive rights for May Blossom in the Southwestern States to the Gilbert-Huntley company.

—Minnie French, the Innocent Kidd of A Parlor Match, sailed yesterday (Wednesday) on the *City of Rome* for England, to join her husband, Charles H. Evans, in London.

—Will C. Cowper is summering on a farm adjoining Joseph Jefferson's Manor at Hohokus, N. J. Mr. Cowper will next season play the leading male role in Grandfather's Clock.

—The Saxe-Meiningen company's repertoire includes Mary Stuart, William Tell, Maud of Orleans, Schiller's Robbers, Julius Cæsar, Merchant of Venice, Twelfth Night and Wallenstein.

—Among the attractions booked for White's Grand Opera House, Detroit, the coming season are Held by the Enemy, Jim the Penman, The Wife, Gillette's She, and The Highest Bidder.

—J. T. Condon, manager of the Grand Opera House, Duluth, Minn., is in the city booking time at Randall's Agency for his house, which opens July 25 with Newton Beers' Lost in London.

—Little Elsie Leslie, of Editha's Burglar fame, has been engaged to play the title role of Little Lord Fauntleroy, both at the Broadway Theatre and at the Boston Museum, the coming season.

—Augustus Harris, manager of the Drury Lane Theatre, London, has presented his entire collection of playbills, pamphlets and printed matter relating to that house to the British Museum.

—Massillon, Ohio, is coming into prominence as a profitable theatrical town, and Dr. C. F. Porter, manager of Bucher's Opera House, has but little difficulty in securing the best attractions.

—Bessie Sanson, the soubrette of Frank Daniels' Little Puck co., will continue the coming season in her original role of Maranda. She is now having some novel costumes made for the character.

—J. S. Kusel, representing Herman Nunnemacher, of the Grand Opera House, Milwaukee, has taken an office at 1,212 Broadway, where he will attend to the bookings and other business of the house.

—Wood Barrow Farm, a play by Jerome K. Jerome, recently produced at a matinee at the Comedy Theatre, London, has been secured for production at the Madison Square Theatre during the Fall season.

—Negotiations are now going on by which it is quite probable that the Chevalier Blondin will give his tight-rope performance free to the public at Sea Beach, Coney Island, every afternoon at five o'clock.

—Miss. Powell, of the Richmond (Va.) Theatre, has appointed Josh E. Ogden to represent her interests in this city. Mr. Ogden's headquarters are at Klaw and Erlanger's Exchange, 23 East Fourteenth Street.

—Mrs. Le Breton, Mrs. Langtry's mother, arrived in this country on the *Arizona* Monday. She was accompanied by two of her grandchildren. The party went at once to Mrs. Langtry's cottage at Long Branch.

—Harry W. Rich, who has been stage-manager and actor in P. F. Baker's company for the past six years, has signed with Mattie Vickers for next season to play the opposite comedy parts, succeeding Charles S. Rogers

—Dore Davidson will open the regular season of Dr. Jekyll and Mr. Hyde company in Detroit on Sept. 17. Nine-week stands will be played, and then the company will come East to New York in February for three weeks.

—According to Dame Rumor the Masonic Temple Theatre in Baltimore will not be run the coming season under the present management, as Messrs. Forepaugh and Connelly are said to be behind almost $7,000 in their rent.

—The lease of the Park Theatre, Cleveland, Ohio, will be sold by applying to Klaw and Erlanger, 23 East Fourteenth street. Some twenty weeks of the next season with attractive combinations already filled will go to the buyer.

—Charles Bowser has been engaged to play the Irish Sergeant in The Kaffir Diamond at the Broadway. On Nov. 4, when She opens its season at the Fourteenth Street for a run, Mr. Bowser will resume his original part of Martin Brown.

—The preliminaries and details of the Kaffir Diamond, to be presented at the Broadway in September, are being pushed rapidly forward. Henry Hoyt, the scenic artist, is reported to be surpassing his previous achievements on the scenery

—The following persons have been engaged for the Broken Hearts company, under the management of Stephen Leach: Charles Mortimer, J. H. Alliger, Harry Clarke Fitch, C. H. Barnes, Evanna Gaints, Belle Sutton and Marion March.

—On Sunday the throng of visitors at Glen Island was enormous, and many faces familiar in the theatrical world were visible there. Felix Ebens' band played an admirable selection from the works of Auber, Offenbach, Suppe and other composers.

—Charles Edward Hamilton, who earned much praise for his work in advance of the Boston Ideals last season, has been engaged as press agent for Thayer's fireworks drama, The Taking of New Orleans, now being shown at Brighton Beach, Coney Island.

—W. G. Hunter, Jr., and wife (Rillie Deaves) are guests of Frank Daniels at his home in Wolfboro, N. H. Miss Deaves is engaged for leading business with Frederic Bryton for next season, while Mr. Hunter will continue as business manager for that actor.

—Don Piatt, the brilliant editor of *Belford's Magazine*, is surrounding himself with a strong staff of writers. Among them is Celia Logan, the author of An American Marriage and Gaston Cadol, in which Frederick Warde has been starring with success the past season.

—Miss Lizzie Fletcher has gone to Lynn, Mass., for the Summer.

—Charles E. Verner will introduce a new lullaby in Shamus O'Brien the coming season.

—Charles Kirke, who has starred for the last two seasons in The Tourists, is the latest engagement for The Kitty.

—William Foote is organizing a big minstrel troupe to go out after election, and to be known as Foote's Minstrels.

—Roland Reed opens the season at the Bijou Opera House on Sept. 3 in The Woman-Hater. The engagement is for four weeks.

—Georgie Reinolds has been engaged to play the role of the domestic in Her Husband next season—in support of Florine Arnold.

—Leon Kusel, for many years assistant treasurer of the Academy of Music, Chicago, has been engaged as treasurer of Herrmann's Broad Street Theatre, Philadelphia.

—Harry C. Dietz, formerly of the Mam'zelle company, has been engaged by the Daly Brothers to play his old part in Vacation, which opens its season in Boston on August 30.

—T. H. Winnett received the last letter written by the late Charles Wilkinson, of Worcester, Mass. Saturday last he received the last telegram sent by W. C. Mitchell, of St. Louis.

—W. W. Randall has been appointed the New York agent of the new Grand Opera House at Los Angeles, Cal., which is managed by H. C. Wyatt, who is now in now on his way to this city.

—The American Comedy company is the title of a new organization recently formed, under the management of Frank Barlow, Jr., and W. B. Carroll. It will start out from Baltimore on September 13

—The company organized to support May Wilkes in Gwynne's Oath has been completed by Manager Zimmerman, as follows: Davenport Bebus, L. R. Willard, Harold Courtney, A. C. Deltwyn, Earnest Tarlton, Evelyn Evans, Isabella Irving, Emily Boswell, and little Gertie. The season will begin on or about Sept. 30. C. N. Richards will be the business manager.

—On Tuesday night, at the London Lyceum Theatre, Sarah Bernhardt made her appearance in La Tosca before an audience packed with the leaders of fashion and representative people. She is reported to have scored there and then one of the most brilliant of her many successes.

—Gustave Heinrich's new American Opera company is playing at the Grand Opera House, Philadelphia, which promises to last throughout the entire Summer. It will open the third month with a production of Lucia. John J. Nolan is in this city booking the company for a Fall and Winter tour.

—Charles Barnard, one of the authors of The Main Line, closed a contract with Gustave Frohman on the 4th of July to build him a quaint Summer cottage on the latter's property at Stamford, Conn. Ground will be broken immediately. The cottage will be built opposite Mme. Modjeska's place.

—John W. McKinney, who successfully managed Clara Morris last season, arrived in the city last week, but will remain but a short time, as his business interests require his presence in the West. Mr. McKinney has had several offers for next season, but has not accepted any, and is still disengaged.

—Ethel Greybrooke, who had been engaged by the Webster-Brady company for the title role in She, and who had spent several hundred dollars in costumes, etc., has been notified by the managers that there is trouble in the company and she will not be wanted. It is likely her losses will be made good.

—Richards and Pringle's Georgia Minstrels, headed by Billy Kersands, the cavern-mouthed Ethiopian, will go upon the road next season in better shape than ever, and with many novel and original features, including the silver cornet band. The street parades of this company have excited much favorable comment.

—Daniel E. Bandmann is reported to have been victimized a few days ago at Stockton, Cal., by his manager, W. C. Howard, who went off with the receipts. Mr. Bandmann, who had engaged the man in St. Joseph, Mo., discovered too late that he was an escaped San Francisco convict named William H. Cowen.

—Toma Hanlon, of the He, She, Him and Her company, celebrated the Fourth of July by an impromptu bath in Long Island Sound. With others, she was a guest of C. R. Gardiner on his steam launch, *Albatross*. A sudden lurch precipitated Miss Hanlon into the water. She was promptly rescued, more frightened than hurt.

—W. H. Palmer, formerly with Jacobs and Proctor, is booking the time for Charles Mortimer's tour in Broken Hearts, under the management of Stephen Leach. Mr. Mortimer will open his season on August 6 at the little theatre in Hackensack, N. J., managed by W. S. Wills. Over twenty-three weeks' time has already been booked.

—J. S. Kusel closed on Saturday night a one-week's engagement at Saratoga, and returned to the city with his company. Mr. Kusel intended playing there three weeks, presenting all the standard comedies, but the bad business he met with, and the prospect of it being no better, disheartened him, and so he came back. His loss was trivial.

—The Hanlons' Fantasma company will open its season in Montreal on Sept. 3, while Le Voyage en Suisse will begin at the Chestnut Street Theatre, Philadelphia, on the same date, running there for two weeks. Eleven men are now busy at the workshop of the Hanlon Brothers in Brooklyn, preparing the new properties for the two plays.

—New scenery for Shamus O'Brien, in which Charles Erin Verner is to star next season under the management of T. H. Winnett, has been ordered by the latter. It will include a realistic waterfall scene. New costumes and attractive printing are to be secured. Mr. Winnett is booking time for this attraction at Klaw and Erlanger's, as well as at his own Amusement Exchange.

—George E. Gouge is no longer manager of Powers' Grand Opera House, Grand Rapids, Mich. The change is reputed to have been effected through Fred. Berger parting with Brady and Garwood. Before leaving Grand Rapids Mr. Gouge was presented by the lodge of Elks of that city with a beautiful badge studded with diamonds and rubies

—Harry Phillips, Kate Castleton's husband and manager, left this city on Sunday for San Francisco, after a week's stay. He had come on especially to engage a comedian and secured Pete Dailey, formerly of Hoey and Dailey, and the American four. Mr. Dailey will try comedy this season for the first time. Mr. Phillips also engaged Ed. Rosenbaum as business manager.

—The German march nights on the roof garden of the Casino have been so successful that Rudolph Aronson has determined upon a series of waltz nights, during which his orchestra will be heard in the compositions of the famous waltz composers, Strauss, Waldteufel, Genee and others. New costumes for the ballet will be seen for the first time at the seventy-fifth performance of Nadjy on July 30.

—The new theatre in Boston, to be built for Abbey and Schoeffel, will be located at 177 Tremont Street. It will cover about 11,000 square feet, exclusive of the entrance, or 1,000 square feet more than are covered by the Park Theatre. The ground is owned by several estates. The purchase at present is conditional, the estates having only been bonded.

—Notwithstanding contrary reports, C. E. Blanchett will continue to act as manager of Whitney's Opera House, Detroit, the coming season, having renewed his association with the owner of the theatre. All the time is booked. Mr. Blanchett will also represent the Whitney circuit of theatres through Michigan, with which he has been identified for the past four years. It is also probable that he will be interested in Theodore Thomas' Spring tour.

—The following is the full list of people engaged by Donnelly, Girard and Russell for Natural Gas next season: Mark Sullivan, Ben Collins, J. J. Dougherty, Burt Riddle, Joseph Jackson, Jennie Satterlee, Jennie Yeamans, Ethel Corlette, May Yohe, Marie Hornby, Ella Rock, Rose Ricci and Josie Sadler. Charles Wiegand will be on the business staff, while Fred. Perkins will act as musical director. The season opens August 20 in the West.

—Following is the complete list of people engaged for George H. Adams' He, She, Him and Her company: John Jennings, Sam Bernard, Thomas O'Brien, Theodore M. Brown, W. H. Murphy, Charles Adams, Lew Wallace, Joseph Keeler, Hi Horton, Joseph W. Forrest, Charles DeMille, Edwin Bennett, Andy Morris, Charles Hogan, R. A. Fiske, Toma Hanlon, Alida Perseault, Sophie Thorne, Lizzie Welles, Percy Tyler, Kitty Hiden, Blanche Nichols, Anna Martel, Joey Foster, Carrie Francois, Emma Atkins and Florence Edwards.

—B. F. Keith, proprietor of the Gaiety Muse and Bijou Theatre, Boston, has secured the Gaiety Opera House, Providence, R. I., which he proposes to run on the museum plan, giving two performances daily. Mr. Keith gave a preliminary season at this house lately, and was so satisfied with the results that he took it permanently, relinquishing a smaller house he had in the same city. The Gaiety is now in the hands of workmen, and is to be thoroughly refurbished and embellished, and will reopen on or about Sept. 1.

—Gettysburg; or, Through Two Wars, is the title of a new army drama by Ernest T. Edgerton and W. Farrand Felch, which is to be placed upon the road. It is in five acts, the first two located at Gettysburg, just before the memorable battle, and the last three in France about the time of the Franco-Prussian war. The play has been highly complimented by those who have examined into its merits, and, having been tried before an impartial audience, its ultimate success was warmly predicted by those who saw it. The plot is interesting and sensational, and the drama in its entirety is well conceived and capably written.

PROVINCIAL.

BOSTON.

There is little to write about so far as dramatic doings are regarded this week. The only play running in the city is Monte Cristo, Jr., at the Museum, and all that can be said about that is, that it is drawing fair audiences. It will probably run for a fortnight longer.

Professor Bristol's Equescurriculum still holds the stage at the Grand Opera House, and some of the performers show a greater amount of intelligence than some I have seen upon the same stage the past season with a less number of legs.

Harry Ellsler's spectacular comb., Aladdin, is back at Oakland Garden this week. Bad weather interfered with the success of the co. the opening week, and the manager proposes to make another try.

The sight-seeing public has at last caught on to the grand Pompeian spectacle on Huntington Avenue, and the seats are well-filled on fair evenings. The prices, which were at first too high for a popular show, have been cut down to twenty-five cents admission and fifty cents reserved seats. Harry McGlenen, of the Boston Theatre, is acting as business-manager during the Summer season.

Items: The Gaiety Opera co. opens at the Bijou 16 in The Mascotte, and will produce several other light operas during the engagement.—The Boston Theatre co. will bring out Merritt and Conquest's sensational drama, Mankind, August 6.—The preliminary season at the Museum opens 30 with Marietta Nash in Katti, the Family Help, a great London success. It will be produced under the direction of a London manager. It is announced for two weeks.—Roland Reed follows for two weeks in The Woman Hater, which brings the date up to the beginning of the regular season, and the production of The Bells of Haslemere.—Nadjy comes to the Globe Sept. 17 with the Casino cast.—The veteran actor, William Warren, is in failing health. He is at present staying with Joseph Jefferson at Buzzard's Bay.—Manager Isaac B. Rich, of the Hollis Street, is summering at Bucksport, Me.—Uncle Tom's Cabin opens at the Hollis Street August 13.—The coming season at the Grand Opera House will open with One of the Finest.—Manager William Harris cables from London that he has secured several remarkable attractions for the Howard Athenæum Star Specialty troupe for next season, among them the famous Cinquvalli troupe of jugglers and acrobats. Mr. Harris sailed from Liverpool on Saturday for home.—Among the new plays to be presented next season at the Boston Museum are Little Lord Fauntleroy, Mrs. Burnett's own version; Robert Buchanan's Joseph's Sweetheart, founded on Fielding's novel of "Joseph Andrews;" Bronson Howard's new comedy, not yet finished nor named; Pinero's Sweet Lavender, Mr. Gunter's dramatization of his successful novel, "Mr. Barnes, of New York;" Union Jack, now running at the Adelphi in London, and a grand revival of Lester Wallack's Rosedale. So many changes have been made in the Museum co. for next season that a list of its present members may be of interest: John B. Mason, George W. Wilson, Edgar L. Davenport, Henry M. Pitt, C. Leslie Allen, Arthur Falkland, Thomas L. Coleman, Willis Granger, James Nolan, H. P. Whittemore, Charles S. Abbe, Herbert Pattee, Henry MacDonna, J. R. Pitman, Viola Allen, Annie M. Clarke, Fannie Addison, Miriam O'Leary, Helen Dayne, Kate Ryan, Grace Atwell, and Annis Chester. Two or three other important places are to be filled before the beginning of the season. Among the old members who will be particularly missed are Charles Barron, William Seymour, Alfred Hudson, J. M. Barron, and Isabel Evesson.

PHILADELPHIA.

There seems but little hope for theatrical business during the Summer. There was, perhaps, a slight improvement last week, but it afforded little encouragement. An amusement manager is tolerably sure of success when he caters to a want, but is apt to meet with failure when he undertakes to turn apathy into desire.

It is very evident now that very few people here desire Summer amusements, unless they are entirely different in kind from the Winter article. Opera, so called, has been very much overdone for several years past, and it is not at all surprising that it is received at present without much enthusiasm. In fact, the poor unfortunates who have to remain in town during the hot and enervating weather have but little zest for anything. The average citizen is quite content at the end of a laborious day to remove all superfluous clothing and hunt for the coolest spot about his premises. I am an average citizen. In common with the rest of the country, we have recently had a Fourth of July, and the entertainments provided by the Citizens' Committee were well attended, every one being impelled by a consciousness that such attendance was a sacred duty. There was speech-making, band-playing, choral singing, a balloon ascension and fireworks galore. Every one took a day off, and every one was glad when the day was done.

Business at the Grand Opera House improved somewhat last week, principally because Lecia is to many of the younger generation an unknown opera. Madame Natalie is making many friends and winning much favorable comment, which, I am happy to add, she thoroughly deserves. This week Faust will be given.

At Forepaugh's Casino there was also an increase of business, but not sufficient to plunge the managers into recklessness. The Pirates of Penzance was given all the week, and will be replaced this week by The Mascotte.

Pawnee Bill's and Comanche Bill's Consolidated Wild West Show completed its first week at the Gentleman's Driving Park. Their business has been only fair, although the attendance on the 4th was probably large enough to make them show a good balance for the week. The show is in most respects very good, but lacks original features. It remains here another week.

Items: The Wilbur Opera co. was glad to get away from the Continental Theatre, and go to Atlantic City.—A private letter from Cape May informs me that Kahnweiler's Opera co. is doing well at the Iron Pier.—Upon a recent visit to Atlantic City I was a guest at the hospitable cottage of W. J. Gilmore. Mr Gilmore is a very genial host, and is seen to great advantage in his home, where he is merry and unreserved. He well understands the kindly duties of a host, and gracefully performs them, a labor of love in which he is ably assisted by his charming and very pretty wife.—While at Atlantic City I had the pleasure of meeting Mr. Sanford, THE MIRROR correspondent there. I found Mr. Sanford a very pleasant gentleman, and was not surprised to discover that he has hosts of friends; in fact, I had heard him very well spoken of in various quarters before chance brought us together.

CINCINNATI.

Manager Havlin had a clear field in the amusement line past week and as a sequence the Gorman Brothers Minstrels co. did an excellent business. The features of the programme were Add Ryman's stump speech, E. M. Hall's banjo playing and the specialties of the Gorman Brothers. This week the same co.

The MacCollin Opera co.'s season opens 9 at the Odeon in The Mikado, followed by the Bohemian Girl.

Nanon will be the opening programme of the Carleton Opera co.'s season at the Highland House, beginning 9. The Mikado is underlined.

Items: Lydia O'Neil, of the Conried Opera co., is in the city visiting relatives.—The Fall of Babylon will be presented 23 at the Campus.—Alex Haig will have charge of the orchestra during the Carleton Opera co.'s season at the Highland House and C. Fais will supervise the stage details.—Nanon will be the opening opera.—Lutie Miller, leading lady of P. F. Baker's Chris and Lena comb. during past season, is spending the Summer with her parents in Cincinnati. The lady has signed with Mr. Baker for next season. The attempt to convert the Walnut Hills Odeon into an amusement resort has been abandoned.—Nelse Compston and his star, Nellie Free, Ed Bloom, W. T. Sheehan, stage manager for Joe Murphy, and C. W. Vance, of Thomas W. Keene's comb., are sojourning here during the Summer months.—Marie McNeill, of the vaudeville stage, has scored a decided hit at one of our North-side amusement resorts in her cornet solos.—Eugene Robinson's Circus exhibited at Newport, Ky., past week with fair results.—Harry C. Danforth, last season with the Two Old Cronies comb., has been engaged as advance agent by Manager Ed. Cross, of the Charles A. Loder Hilarity comb.—John Rettig has been busily engaged for two weeks past upon the Highland House scenery.—A Tour Around the World, illustrated by Professor Crossman, will be the stage attraction current week at Kohl and Middleton's Vine Street Museum.—The zoological gardens are being well patronized by the visitors to the Centennial.—The Arabian Nights will be presented at Havlin's at the close of the Gorman Brothers' minstrel season.—Lew Wiswell, the popular treasurer of the Grand, has been re-engaged, as also George Heuck, who officiates in a similar capacity at Heuck's Opera House.

CLEVELAND.

The midsummer dullness will be alleviated in a measure 18-19, when Haverly's Minstrels (W. S. Cleveland) appear at the Columbia. All the other theatres remain closed.

At Drew's Dime Museum the attraction has been a number of figures from the New York Eden Musee. John E. Drew, brother of Manager Drew, appeared in his specialties. He proved to be a finished comedian and very graceful dancer. This week Arion Swiss Bell Ringers, Frank Lester, the O'Lynns, etc.

Items: Arrangements for the benefit to Jimmy Shannon, the old-time treasurer of the Academy of Music, are perfected. It occurs 25 at the Opera House.—The *Tribune* copies with due credit that part of Milton Nobles' article in THE MIRROR relating to Forrest's engagement in Cleveland thirty years ago.—Mrs. Ella Williamson, a favorite vocalist of this city, is home from a two years' course at the Cincinnati College of Music. She will go upon the operatic stage.—There will be no changes in the staffs of the local theatres next season.—Manager Faust, of the Columbia roof-garden, talks of giving a season of light opera.—A. L. Drew, a well-known actor and a brother of Charley Drew, is doing reportorial work on the *Tribune*.—Edwin French, of this city, the well-known banjoist, goes with J. L. Carncross' Minstrels next season.—Manager Drew is giving "amateur nights" at the Museum. Some very whiskery talent has been unearthed.—Clint Maynard, the minstrel singer, left 20, for New York.—J. J. DeVaux has on exhibition at the Old Tabernacle the famous Devil Kid.

SAN FRANCISCO.

JULY 3.

The most ridiculous sensation was created here last night by the opening performance of the Rentz-Santley Burlesque comb. at the California Theatre. The audience, composed almost wholly of men, imagined a repetition of the Santley undressed women of several years ago. They packed the theatre last night to a suffocating fullness. It was as numerous an audience as was the first one ever assembled in the California Theatre, and I am sorry to say, a larger one than will be that of the last assemblage, for this engagement closes the career of this old establishment, and it will not have such another attendance. The performance was neither good enough nor bad enough to please the people who saw it. Gray-whiskered sports were hidden by bald-headed men, who believed the Santley women would parade the stage, neither clothed nor shod, and they didn't do anything of the kind. Then there were those who hoped if they didn't do this, they would at least be clever, and they were not clever; hence a disappointed lot *ad valorem*.

Dockstader's Minstrels lost no money, but likely made none, regardless of the good business they did at the Bush, and the general satisfaction they gave the public. Barry and Fay opened their last night in McKenna's Flirtation. There is a trifle more plot to it than is usual in this style of work, but I don't like it as well as others of its class. The funniest features are the repartee of Ryan and McKenna, and the prettiest are those of Isabella Coe (Mrs. Frank McKee). She has only a little part, but does it so well, dresses it so handsomely, and sings it so sweetly, that her manager-husband is forgiven for being so stingy with her.

Nellie McHenry and John Webster, two of the original and cleverest Troubadours, opened at the Alcazar last night in The Humming Bird. Frank Blair has made excellent development since he was last here, but of course falls a little short of Nate Salsbury in most particulars. I hope when the present stock of Salsbury printing is worked off that John Webster and Nellie McHenry will establish a name of their own. Next week, Three of a Kind.

Denman Thompson is now in his fourth and last week at the Baldwin, where he is greeted by the same full house night after night. Fanny Davenport follows 9 in Fedora.

Saturday evening the Orpheum with its specialty company gave an extra fine programme to a large assemblage, it being the anniversary of the opening of the house.

Items: This is from the *Post*: "Annie Pixley's Pacific coast tour was not so rosy as the lady had anticipated, California, as a rule, is rather ungenerous to her own children. For some unaccountable reason they are generally 'sat upon' by the critics when they return to that section with an Eastern indorsement. Why?—MIRROR. Annie Pixley gave us a six bit show in a dollar and a half house, so some of us stayed away, sweet MIRROR." The *Daily Report*, after quoting the same article, adds: "The sitting was not confined to the critics."—R. J. Jose and H. W. Frillman's songs have been enjoyed by the delighted audiences of the Dockstaders.—T. B. Dixon leaves the Dockstader Minstrels here to accept other engagements.—The professional matinee at the Tivoli brought out the Bohemians in large blocks to see Richard Stahl's new opera, Said Pasha. In one box was Mrs D. P. Bowers and Manager Ritchie; in another Mr. and Mrs. George Osbourne, Lizzie Evans and Mr. Callahan; in another Denman Thompson, Walter Gale, Isabella Archer and Annie Thompson. Others in the audience were the Dockstader Minstrel party; Charlie Hall, Jake Gottlob, The Orpheum co., Will Adams, Alf Ellinghouse, Fanny Young, Minnie Young and Johnny Williams.—Mrs. Bowers is out among the adjacent cities this week, playing to full houses—in Virginia City thus far as heard from. I trust it will continue until her return.—James Carden, who recently arrived from the East, and has been supporting Mrs. D. P. Bowers at the California, is shortly to produce several new plays in our city.—Isabel Morris, who is quite a favorite in 'Frisco, is supporting Charles Warner in Melbourne.—All the places of amusement gave matinees on the "Fourth."—Six hundred people were turned away from Said Pasha at the Tivoli Sunday night, and for the second time in its history have speculators confronted the public.—Robert Louis Stevenson, the story-writer, departed yesterday on the yacht *Casco* for a six months' jaunt. The first objective point is the Marquesas group. Then will be visited the Society Islands, the Cook, Fiji and Sandwich Islands. On board the *Casco* are the novelist, his wife, mother, stepson, Lloyd Osborne, the captain, Commander S. H. Otis, and a crew of five men.—J. C. Stewart's Two Johns co. and Kellar the magician follow Barry and Fay at the Bush.—Karl Formes returns here in July, when Maud Sloan will resume her studies with him. Miss Sloan possesses a lovely voice, of mezzo quality, and a presence lovelier, if possible, than her voice, and she will be heard from hereafter.—Denman Thompson will play only Los Angeles. He gave a holiday matinee here July 4.—Dockstader's Minstrels, who have enjoyed a fairly successful season here, took their departure Sunday evening, appearing in Oakland Monday night.—You will no doubt see Said Pasha in New York at no distant day.—Fanny Davenport has been enjoying surf bathing at Santa Monica.—Marcus Blum is to be the orchestra leader at Billy Emerson's Bijou Theatre. So report says.—T. J. Farron's Soap Bubble co. opens at the Alcazar July 16.—Here is a tribute to Mrs. Bowers by George Barnes, critic of the *Call*, which he begins by calling her the queen of the stage: 'Mrs D. P. Bowers' benefit on Friday night at the California was a fitting wind up to the interesting, instructive, and thoroughly artistic series of performances the accomplished actress has given us. The vast auditorium was filled in every part by the best people of the city on the occasion of this benefit, and the applause, during the various phases of the finished personation of Queen Elizabeth, spontaneous and unstinted. It was refreshing to lovers of legitimate art to see a compliment, so well deserved, so fully and liberally acknowledged. Before we bid her good bye, we must refer to the work of the week in Bronson Howard's Old Love Letters and the gruesome tragedy of Lucretia Borgia—the latter not often taken hold of nowadays, owing to the general feebleness of acting grasp. In Mrs. Bowers' strong hands the character of the Duchess of Ferrara and daughter of Pope Alexander VI. was presented in all its lurid light. The verbal duel between herself and her husband (James Carden), where the life of her son, Gennaro, is the issue, enthralled the audience by its intensity and the force of the human motive—maternal love on one side and jealous hate on the other, which impelled the words and actions of the parties in interest. The support was good all through. E. J. Buckley as Gennaro and J. N. Long as Ieppo especially. The latter gentleman is too seldom before the footlights, considering his capabilities. In the Princess Negroni supper scene, he favored the audience with the brindisi, 'Il Segreto,' from the opera, and sang it fairly—a little uncertain in tone perhaps, but the people applauded and encored."—Georgie Dattleman, one of the attractive little members of the Tivoli Opera co., married a prominent business man here last week, and they have gone East on a bridal tour.—About August 1 the work of tearing down the old and rebuilding the new California will begin. It is said it will be one of the handsomest theatres in 'Frisco, to be of brown stone, terra-cotta and brick, and fire-proof—somewhat smaller than our stylish new Baldwin.—W. F. Rochester is employing the time between now and the date at the Bush of the production of his comedy, Senior and Junior, in the capacity of stage manager for the Pyke Opera co.—Susie M. Blair, violinist, and Marie Millard were heard at the concert given at Santa Cruz last week by the Pyke-Millard co.—When Fanny Davenport is through with Fedora, which will be at the end of a couple of weeks hence, Dan'el Frohman's Lyceum co. will present The Wife. The personnel of the co. is as follows: Herbert Kelcey, Nelson Wheatcroft, Henry Miller, Charles Walcot, W. J. Le Moyne, C. S. Dickson, Walter Bellows, Mr. Faversham, Georgia Cayvan, Grace Henderson, Louise Dillon, Vida Croly, Miss Crossman, Mrs. Charles Walcot, Mrs. Thomas Whiffen.—Donna Jannette follows Said Pasha, but just when cannot be said, as the latter is now in its third week without a particle of diminution in the attendance. Ethel Lynton joins the Tivoli family for the next production.—It is mentioned, on the strength of a cablegram from Australia, that the firm of Williamson, Garner and Musgrove, of the Theatre Royal, Melbourne, has dissolved partnership, and that Williamson is on his way to the United States. He and his wife, Maggie Moore, left this city for a new field of operations in Australia about fifteen years ago. They were both employed, or had been just previously, at the California Theatre, and were public favorites.—Mr. Williamson is eccentric characters and Miss Moore in juvenile business. Their first success in the Colonies was in Sam Smith's Struck Oil, out of which they made a good deal of money. Williamson soon after went into management, and, with Musgrove and Garner, controlled the Colonial theatrical circuits. Being a shrewd, careful man, he has amassed a large fortune. Williamson never intended to remain permanently in Australia, although many insisted that he had fixed his home there. His purpose was to make enough money out of the Colonials to render himself independent, and then to resume life in America. He has carried out this "plan of campaign" evidently, and is now prepared to enjoy the fruits of victory.—The Madison Square co., during its five weeks at the Baldwin will be seen in Jim the Penman, Partners, Saints and Sinners, Elaine, and Broken Hearts.—After Fanny Davenport's short engagement in Fedora, at the Baldwin, she will play under Manager Hayman's direction the following-named places: Los Angeles, San Diego, Pasadena, Santa Barbara, Oakland, Sacramento, Stockton, San Jose, Portland and Tacoma.—Neal Warner, an actor of acknowledged ability, known of old in San Francisco, and who has been visiting quietly in Montreal for some years past, writes that he proposes to return to California, the remembrance of the kind treatment he received when here before being still strong in his mind.—The Kiralfys will probably be seen at the Grand Opera House during the holidays.—C. M. Richardson, Denman Thompson's manager, confirms my last statement that his star never makes contracts.—My friend, Rob Ranson, of Keokuk, Iowa, and THE MIRROR correspondent there, has fallen heir to the Keokuk *Constitution*. As just such bright intellects are desired for just such correspondingly bright journals, it is well that Robert is its editor.—Dear Mrs. Bowers, at her benefit Friday night, made the loveliest little speech—wish I had the words. They were simply captivating. More so than the following, which were sent to the *Call* by a rustic admirer:

"Queen of tragedy, thine art:
Is of thyself a part.
Proud thy disdainful mien,
The very carriage of a queen.
Power clothes thy royal hand
Raleigh and Douglas to command.
Womanly grace in each art seen
Still you forget not, *you* are queen.
Each night, the audience is thine own
From pit to balcony, gallery to dome,
And while Time's glass marks fleeting hours
We see, we hear, we live in Bowers.
Stay! we'll give thee more than wordy praise,
We'll crown thee here with *golden* bays."

There is a prosaic, common-sense purpose expressed in the last line which ought to excuse the defective poetry. "Rustic" meant cash when he wrote the line, and the benefit on Friday night showed he did so in the spirit of prophecy.—Manager Alfred Bouvier is back, having enjoyed a long-earned rest during his flying trip to New York.—The First Lieutenant, by N. Clifford Page, which was to have its first production in the Orpheum, is not to be seen there. The libretto is being rewritten, the music remaining unchanged. It is said it may possibly be heard at the Tivoli shortly.—A writer in New York *Truth* says Fanny Davenport has gradually wasted away since last year, and is a very sick woman. He should see Fetosca La Dora just now out swimming among the lovely sea-nymphs at Santa Monica. She is the picture of health, and never handsomer than she is at this moment. The truth, as she is spoken in the West, should be studied a little in the East.—The Silbon family are crowding the Orpheum.—Black Hussars is an early possibility at the Tivoli.—A soliloquy of Tom Williams, critic in Sunday's *Post*, contains the following: "There is no press club in San Francisco that subsists on benefits got up by kind-hearted managers, and there is not a critic in San Francisco who demands the right to go behind the scenes at any theatre and chat with the chorus. Yet in New York, be it said to their shame, that when a dude wants an introduction to an actress he is more likely to apply to a critic than to any one else. Visiting New York newspaper men constantly express surprise at the failure of the craft here to demand theatrical privileges. 'My dear boy,' said George Barnes, the dean of the San Francisco critics, to Newton Gotthold, 'I am delighted to have been introduced to you, and pleased beyond expression if this ill-fle jaunt into the country has given you pleasure, but it deprives me of the privilege of writing about your performance. It might not do any harm, but at least it would set a bad example.' 'In New York,' said Gotthold, when he told me this story, 'I'd have been expected to foot the bills, instead of being a critic's guest and treated as I was here.' That is why the San Francisco critics won't accept New York's judgment, and the public goes to the show, makes up its own mind, and only reads the criticisms to see how nearly right they are, or criticise their literary form."—I notice a striking resemblance between Isabella Coe and Fanny Davenport. The former is young, fresher and prettier, but so was Miss Davenport twenty years ago.

CHICAGO.

Summer heat has no perceptable effect on the Chicago theatre goer. We produce new plays here to overflowing houses, and what is more to the purpose, for the author and manager, we keep going. Steele Mackaye's new melodrama, A Noble Rogue, was presented for the first time last Tuesday, July 4, and the Grand was packed. Mackaye played the leading role, the Noble Rogue, himself, and turned out to be quite a melodramatic actor. The play is one of the stereotyped sort. A hundred familiar themes of the sensation playwright are worked over and dished up in various ways. Some of them are smothered in cream, but the scent of the onion can be found in all. A Noble Rogue is an individual who was torn from good influences in his youth and brought up a thief. He is a rogue by force of circumstances, and when, having attained to the leadership of a gang of robbers, he is suddenly brought to a sense of his duty as a man—and the heroine is in danger—he becomes inside of ten minutes the noblest Roman of them all, the saviour of the wronged and confiding heroine, and in fact, the high-toned, honest and truest-hearted personage in the play. By way of contrast there is a rogue by nature who undertakes to baffle the good rogue, and there are a lot of scenes, incidents, and rather clever working over of ancient material in order to prove that a man may be a rogue all his life, but if the right chord in his nature be struck he will be honest and a marvel of uprightness. On the whole, it's a great idea, and Mackaye and his assistants, the scenic artist and carpenter, have done wonders. The revolving bridge was really a triumph of stage mechanics, and the Chicago audience recognized it at once as true to nature. It was received tumultuously, and when the bridge opened to let a propeller of the Erie and Western transportation line pass, the people went wild. It was actually better done than the real thing only four blocks away, and there is no use getting up things outside everyday life after this. Mr. Mackaye, Mr. Bergman, Isabel Evesson, May Waldron, and indeed the entire cast, made a success. The author and the scenic artist were called before the curtain. The same bill this and next week.

The Crystal Slipper continues to fill the Opera House. This week several new specialties will be seen.

The Corsair finds liberal patronage at Hooley's. New songs and dances this week.

The Henry Lee co. had good audiences at McVicker's, where The Cavalier was kept on for a second week. The Road to Ruin this week. Speed the Plow follows. Great preparations are being made for the production of Midsummer Night's Dream.

The Paymaster ended a prosperous week and the season at the Haymarket.

BALTIMORE.

Theodore Hamilton in Dr. Jekyll and Mr. Hyde played to fair business at Ford's Opera House last week. He was given a benefit at this house last Monday night, 9. The Lady of Lyons was the bill. Creston Clarke played Claude Melnotte, Victory Bateman Pauline, Mrs. G. C. German Madame Deschappelles, and Mr. Hamilton Col. Damas. The others in the cast were W. H. Bokel, John B. Maher, S. C. Halpin, Rankin Duval, J. A. Reibert and May Hill. The attendance was very large, considering the extremely disagreeable weather and the beneficiary realized quite a handsome sum. This closes Ford's Opera House for the season, and the house will now be given over to the carpenters and others till the Fall opening.

Items: Bob Slavin is frequently seen on the streets, and is regaining his wonted health and spirits.—M. A. Kennedy is visiting his mother here.—Mrs. John Norton, the eloping wife of Manager Norton, of the St. Louis Opera House, is well remembered in this city, where she lived and made her stage debut, and her many acquaintances were badly shocked at her erratic conduct.

LOUISVILLE.

All the places of amusement are now closed except the Grand Central, where a fairly good variety bill is offered to good business, considering the extreme heat.

Items: Dr. Hamilton Griffin spent several days here during the past week visiting relatives.—Frank Van Dorn, stage manager at Harris', managed the stage portion of the Masonic festivities recently given at Central Park.—The Rackett Family are now filling a prosperous engagement at one of the seaside resorts. They will return here when Harris' reopens.—Marlande Clarke will probably summer here with his co. and rehearse the repertoire of plays in which he will star next season. Negotiations are still pending through which Ed. Heverin will become manager and financial backer.—The recent Philharmonic concert was a marked success. Although a local amateur organization its work compares favorably with that of any orchestra.—Carrie Duke sails for Europe this week, where she will continue her study of the violin. Critics speak highly of her work now. She is a young and beautiful girl, the daughter of General Basil W. Duke, and a near relative of the noted Confederate, John H. Morgan.—Will S. Hays, the song writer, is out with a campaign effort that will surely become popular.—There will be no fireworks here this Summer, because of the breaking of their contract by the Messrs. Pain. The announcement in the daily papers is substantially as given in this letter two weeks ago.—Alphonse King, who walks the water and does a novel act on a marine bycicle, is giving a series of exhibitions on the river at a downtown resort.—Manager John T. Macauley is in the East booking attractions. Contrary to custom, he will not open his season with a minstrel show. The opening will occur August 28 with Conried's Opera co.—There will be no increase in prices at Harris' next season, all reports to the contrary notwithstanding.—Mrs. Rachel McAuley left during the week for Chicago, where she will visit the family of Manager McVicker. She is much improved in health.—Regret is expressed that Al. Schlict, who has signed with the Two Old Cronies for next season, is not to be properly placed in opera.—Professor William Fiese, the eminent pianist, is soon to give a recital here, at which Henry Burck, late leader at Macauley's, and now with Theodore Thomas, will appear.—The St. Louis Norton scandal excited much comment. John W. Norton is well and favorably known here as actor, manager and man. His wife was a member of Barney McAuley's stock co. when he married her. Her name was Emma Stockman, and her line soubrettes. She is remembered as a pretty woman, a fair actress, and was considered as above reproach.—The Grand Central closes this week and will remain so until September.—Manager Boucicault is jubilant over the fine booking his brother is securing in New York. The Masonic will be put in excellent condition, and it should do good business.—Ben Hendricks does not return with Marlande Clarke. He goes to England.—Fred. Spect is here having a good time with the Musical Club boys. He has a wonderful tenor voice. The rumor is again revived that he is to go on the operatic stage.—James B. Camp has arranged for a series of concerts by Signor Liberati and his band. It will be a subscription concert, and will undoubtedly be successful as the attraction is seasonable, will be well managed, and the Signor is personally very popular.

JERSEY CITY AND HOBOKEN.

Theatrical matters are at a standstill in Jersey City, and in Hoboken the only sign of life is at Cronheim's Theatre.

Hoop of Gold was produced at Cronheim's last week by an excellent co., but owing to the extreme hot weather only medium audiences were attracted there. The play was well put on, and with such clever people as Mortimer Murdoch, G. A. Larsen, Kate Wilson, Mr. Radcliff, J. H. Howland, John Burke, A. Maguire, Ruth Aylmer and Annie Claybourne, should have been a pronounced success. This house is still open on Sundays, and being cool and airy will keep open nearly all Summer. This week Fitz and Webster's Comedy co. appear in Mr. Wilder of Vermont, to average business. This skit is interspersed with many specialties and serves as a medium to display the abilities of Fitz and Webster, M. F. Drew, F. B. Butler, Dave Roche, Ada Stockholm and Fannie Osborne. The latter is a very clever woman with a great fund of humor; she will probably play the leading part in True Irish Hearts next season. Treasurer Schiller's benefit takes place 26.

ALABAMA.

SELMA.

Academy of Music (Louis Gerstman, manager): Selma Choral Society gave the opera Pirates of Penzance 4, to an enthusiastic audience. Bookings for next season promise a brilliant line of attractions, among them being Annie Pixley, J. K. Emmet, Margaret Mather, She, Kiralfy's Around the World in Eighty Days, Zozo, Alone in London, Casino Opera co., The Little Tycoon co., Janauschek, Dixey's Adonis, Jim the Penman, Kate Clayton and others. Manager Gerstman is very enthusiastic over the prospects for the coming season, and the splendid line of attractions he has so far secured. The crop outlook being the most promising in several years, the greatest business results may be confidently predicted for all combs. playing this circuit.

CALIFORNIA.

LOS ANGELES.

Pavilion (McLain and Lehman, managers): The second week of the Pyke Opera was a decided success. Patience was given again June 25 to a large house. Hattie Moore made her first appearance with the co. as Bettina in The Mascotte 26, and scored a hit. Mikado was put on 29 to a big house; also 30 and July 1. This co. has made a hit, and is doing a good business. Olivette 2 for three nights, and then Pinafore, Iolanthe, Three Black Mantles and Ruddygore.

Lizzie Evans comes 16 under T. W. Okey, the new manager.

Turner Hall (Harry C. Wyatt, manager): Barry and Fay played to fair houses week 25 in McKenna's Flirtation and Irish Aristocracy. They made a good impression.

Item: Manager Wyatt will play nothing more at Turner Hall, as the Grand Opera House will reopen with Denman Thompson in Old Homestead July 9. The house has undergone expensive repairs, and is among the finest on the coast.

COLORADO.

DENVER.

The last of seven performances of the nightmare, Dr. Jekyll and Mr. Hyde, occurred at the Tabor Saturday night, June 80. The *Republican* has this to say of the co.: "The Bandmann Dr. Jekyll and Mr. Hyde troupe has disbanded, the support having left last night for New York and Mr. Bandmann for his ranch in Wyoming. Miss Beaudet leaves New York on Saturday for London to join the English co. to be organized. Scene Manager Linton goes with Miss Beaudet, as does also Stage Manager Williams. The salaries of the troupe were all paid up to date, and tickets furnished them to New York. Mr. Bandmann will make a tour of the world and Mr. Williams will leave him at Melbourne, Australia. The co. has been successful, and in this city the engagement was remunerative. The next jump will be made to London. Mr. Bandmann says he anticipates no trouble from the dramatization of the piece, as the exclusive right comes from Mr. Stevenson, the author, who is his personal friend.

The piece called the Two Johns abounds in tame puns, and has heavy weight comedians of very moderate ability. It's not an extraordinarily good attraction, and has been received with only fair favor at the Tabor. The opening was large, however. The Webster-Brady Shea co. week of 9; then Dockstader's.

Nothing doing at Music Hall at this writing. Wallick's co. closed Sunday night, 1, with The Bandit King. The week was fairly successful. The co. went West in its own car, which is decorated in circus style.

It is announced that the Denver Musee and Theatre has been purchased by the Eden Musee co., and that Mrs. Tom Thumb will run it. Anyway, she is there, surrounded by a few other curiosities. Upstairs a second-rate lot of song-and-dance people instead of the stock co. in stolen plays. The stock, I suppose, will remain idle for the rest of the Summer. The admission now is ten cents.

Sells Brothers' Circus at River Front Park had the usual prosperous day 4. Three performances to crowded tents. Programme good, but very short.

Items: Emil O. Wolff, who was for five years the leader of the Tabor orchestra is musical director for the Two Johns comb., and is in his old chair in the orchestra this week. He goes to 'Frisco with the co., but next season it is said he will locate permanently in New York, under a contract with a prominent manager.—Just before the breaking up of the Musee stock company, R. E. French, a member, was given a benefit. Davy Crockett was "borrowed" for the occasion, as was also Editha's Burglar.—Sells' Brothers' agents made such a vigorous kick in Pueblo that the Council met and reduced the license from $500 to $250.—There is a prospect of a summer garden being established at River Front Park. The *Republican* says that a man who was with Bandmann is canvassing the situation, and thinks it will pay big. The owner of the park, J. B. Walker, is an energetic man, with lots of money, and he encourages the scheme. The purpose is to erect a pavilion of 10,000 capacity. The only drawback, I can see, is that the place isn't favorably located. One has to go through the "bottoms" to get to it.—Edward Ellsner is now in the Lake Erie country. He joins Mr. James the last of the month. One of the characters he is to play is Cassio.—One of the Chicago architects who have the plans for Pueblo's $250 000 theatre, has arrived in that town, and it is expected work will soon begin. The burning of De Remer's theatre there was unfortunate for the companies which play the Leadville circuit, as it necessitates a stop of two nights in Colorado Springs or Aspen, or three nights in Leadville.—Sells Brothers took the pains to advertise that theirs would be the only circus to visit Denver this season, under arrangement of the circus men's pool.

COLORADO SPRINGS.

Colorado Springs Opera House (S. N. Nye, manager): The Webster-Brady Dramatic co. presented to a fair-sized audience on the 1st a dramatization of H. Rider Haggard's popular tale, She. But little praise can be given the production.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): She and After Dark were presented by the Webster-Brady co. to large and enthusiastic audiences.

Item: Manager Cragg returned home from a trip East the 1st.

CONNECTICUT.

NAUGATUCK.

Chas. Lee's London Circus and Museum, with the museum as a side show, gave two good acrobatic performances 3; balance of the show only fair; good audiences both afternoon and evening.

Item: Barlow Bros.' Minstrels will open the season at the Gem Opera House, Aug. 10. The manager informs me that next season's engagements will be confined to one-night stands only.

WILLIMANTIC.

John B. Doris' Circus, with John L. Sullivan as an attraction, to fair-sized audience 3; entertainment fair.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Lyceum co. is still drawing well at Albaugh's. This week, Princess of Trebizond. Next week, Merry War.

Harris' Bijou closed a prosperous season on Saturday night with Marlande Clarke in The Bells. A large delegation of Elks and other invited guests witnessed the play on Thursday evening through the kindness of Manager Britton.

Item: Jules S. Murry has severed his connection with the Clarke co., and goes to New York in a few days. His wife, Nannie Palmer, is with him.—Clarence Bellair, of the Chanfrau co., is at his home in this city.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): J. C. Stewart's Two Johns 28 to standing room only. Co. gave satisfaction. This closes the season, which has been the most successful since the house was opened. There have been but very few cos. here this season that have not played to crowded houses. Manager Bear is now looking for next season, which opens about September 1, and from the list of attractions he is engaging he will certainly repeat his success of the season just closed.

GEORGIA.

COLUMBUS.

Springer Opera House (Theodore Foley, manager): The first night presentation of George Berrell's new comedy, Puddle's Muddle, was given July 1 and scored a gratifying success. It was rendered by the Columbus Dramatic Association, with which Mr. Berrell and his wife have been playing this Spring and Summer. Mr. Berrell's acting in the title role won much applause. I append a paragraph from the *Enquirer-Sun*: "So great was the success of the play that a general request was sent in for its reproduction on the 4th. The entertainments of the Dramatic Association reflect much credit to the excellent work of their able conductor, and we cheerfully recommend Puddle's Muddle to all lovers of the drama."

ILLINOIS.

GALESBURG.

The Coup-Robinson Co-operative Circus (ten and twenty cents) appeared here July 5-7 to very large crowds. The show is good, considering the price charged. It appeared at Monmouth July 3-4, and were badly drowned out and wrecked by the heavy wind-storm. No bookings.

ROCKFORD.

Opera House (C. C. Jones, manager): Rusco-Swift Uncle Tom's Cabin co. June 30 to fair house.

Arena: Holland Gormley Circus; June 27 to 30 did a good business.

JOLIET.

Opera House (R. L. Allen, manager): Mr. and Mrs. Lester Franklin 3-4 in the melodrama in four acts, entitled N. Y. The opening night performance was witnessed by a very small audience, owing to excessive hot weather; second night, good house, and it was a very stormy evening. Perfect satisfaction given. It is to be hoped the Franklins will repeat their visit.

INDIANA.

FORT WAYNE

Manager Simonson has returned from New York, where he succeeded in filling almost entirely the coming season. He reports, however, that managers are loth to put in much time in Indiana during the month of October. They are afraid that political enthusiasm will overbalance the drawing power of the theatre, a thing which is not altogether improbable. On July 26 McNish, Ramza and Arno's Minstrels will make their initial bow as a new organization in this city. Among the members are F. E. McNish, Ramza and Arno, Fisher Family, John T. Keegan, Tommy Donnelly, George B. Lester, Eddie Gildes, Lew Benedict, Zed Francis, Sam Bradbury and Dan Quinlan. The co. will organize here. Charles W. Roberts will look after the co.'s business interests. Mr. Roberts has many friends here. Manager Simonson announces his formal opening August 18, when Little Puck will be given.

IOWA.

FORT MADISON.

Coup's Circus appeared here June 29-30 to full tents at cheap prices. W. C. Coup, with his horses, left the show here and went to Kansas City, Mo.

Items: Shelby's Golden Show comes July 10. They bill well, and will do big business in this booming city.—The Mikado, in rehearsal here by home talent, will be produced July 12-14 for Church fund.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): There have been no plays billed this week. The weather has been extremely warm, and base-ball is the only attraction the city has a chance to patronize.

LE MARS.

Opera House (T. J. Andrews, manager): Weather very torrid. Billy Marble in Ten Nights in a Bar-Room July 9.

Item: Nothing occuring at present excepting an exhibition of Shetland ponies and trained dogs, aside from that the State is clear.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Felix and Eva Vincent co. 2 for one week, but gave only three entertain

which was laid in this city. Last year, through misrepresentation, the tragedian booked a week's time in repertoire at the now defunct Rink Musee, opening in Hamlet. The stage was barely ten feet in height, and might well have been placarded as in olden time, "Platform of Castle at Elsinore," so slight was its resemblance to the scene of the play. On Monday evening Mr. Bandmann played to a not over large audience, the delivery of his lines being accompanied by the chattering of the monkeys in the museum annex. On Tuesday Mr. B. objected to the prices, and upon being informed by the manager that the ten, twenty, thirty standard would not be departed from, was suddenly prostrated by sickness. On Tuesday evening Romeo and Juliet was the bill, Oliver Hagan (once THE MIRROR'S Mobile correspondent), assuming Mr. B.'s role of Mercutio, and Ida Lewis filling Miss Beaudet's part. No change was made on the previously printed programes, and; alas for fame, when Mr. Bandmann scanned the press notices the day following, his mind must have reverted to these lines:

"As soon
Seek roses in December—ice in June;
Hope constancy in mind, or coin in chaff;
Believe a woman or an epitaph,
Or anything that's false, before
You trust in local critics."

Thus it went to the end of the week. Clay Clement, A. R. Brooks and Frank Lander receiving good notices from the reporters, who innocently supposed they were benefiting Mr. Bandmann. Had it not been in February his illness might have been attributed to cherries, but he should be credited with trying to walk off his malady, as he was observed taking many of his long walks during the week.—Fox and Ward, the comedians, joined the Doris show here.

NEWBURYPORT.

Miller and Freeman's Circus, 4, to well-filled tents. The "stupendous" menagerie advertised consists of seven cages only. Ring performance only fair.

Item: Frank Hewitt, of the Ullie Akerstrom co., is summering at Haverhill, Mass.

FALL RIVER.

Forepaugh's Circus came 5, and proved about as big an affair as our Fourth of July celebration. The tent was crowded in the afternoon, and though it rained at night, the reserve seats were the only part that wasn't full. The performance is fairly good. The Eugenes, on the flying trapeze, are the best cards. As the train was leaving here for Newport on Friday morning, two of the cars containing eighty-five horses jumped the track and were completely wrecked. Only four horses were killed, however, and the grooms in each car escaped fatal injuries, though they were battered specimens of humanity when rescued. Mr. Forepaugh places his loss at $10,000. He has a contract with the railroad not to run over fifteen miles an hour. The circus people claim the train was going at a much greater speed, and in going over the switch the cars jumped the track. The railroad claims the wheel on one of the cars was defective and broke. Unless they can reach an understanding it will prove a case for the courts.

HAVERHILL.

The Opera House here was totally destroyed last Saturday afternoon by fire. An alarm was rung in, and at that time the house was a mass of flames. Inside of half an hour only the brick walls on three sides were left standing. The house was owned by a syndicate of gentlemen here, but was leased and managed by James F. West. It was built in 1884, and was opened September 17 by the Boston Symphony Orchestra, the address being made by Prof. J. W. Churchill. The last time the house was opened was June 19, when a performance was given by a local minstrel co. The last regular dramatic attraction was the Mora co., week of June 4. The Academy of Music, as it was called, was one of the prettiest and most comfortable houses in New England, and by far the best this side of Boston. Manager West's loss on scenery and pictures is placed at $1,500, with no insurance. Loss on house $40,000, fully insured. The City Hall has been leased for the attractions coming here in August, September and October, as it is calculated that it will be November before the house is rebuilt. Workmen were put at work immediately Monday morning, and the house will be pushed rapidly to completion.

HOLYOKE.

A trip to Winsted, Conn., recently enabled your humble servant to make the acquaintance of another MIRROR man, Mills E. Horton, who holds up that part of the world in proper shape for his paper.—Frank H. Brown, the manager of the Bay View House, Niantic, Conn., who can count numerous professionals among his many friends, spent a week in town recently.—John S. Moulton, who is now in Europe, has purchased a successful comedy-drama of the sensational type, called Life in the Metropolis; or, The Dark Sides of a City; also several French farcical comedies now in course of translation, and which will be produced by his co. the coming season. They intend doing plays of a light and musical character exclusively, and are engaging singing people only, in order to make a feature of specialties. The printing is being done by the Strowbridge Lithograph Co., on an extensive scale, from designs made by Jay Hunt, the star of the co., and which are of a most original character. The season will open August 30 in Portsmouth, N. H.—J. E. Browne, for the last two seasons at the Grand Opera House, Newark, N. J., is filling his usual Summer engagement at Bay Shore, Long Island.—"Jimmie" Hart will be missed next season from his accustomed place in the ushers' ranks, as he has emigrated to Boston, where he is managing the local salesroom of the Deane Steam Pump Co.—There is an utter stagnation in things theatrical just at present, but I have been able every week so far this Summer to "bob up serenely" with some sort of a letter.

NORTHAMPTON.

Items: Ralph Ward, advance agent for Ullie Akerstrom, paid Northampton a flying visit last week when on his way to Ashfield, Mass., where he is to spend the Summer.—I am sorry to hear that Wm. Potter has retired from management of the Greenfield (Mass.) Opera House.—The new theatre for Northampton is gradually being heard from, and, as rumor has it, will be erected in less than a year.

MILFORD

Doris and Sullivan's Circus did a fair business 7, giving satisfaction.

Items: D. S. Sprague, Frank Hennessey, of Hennessey Brothers' Minstrels, and Charles F. Angell have been spending a vacation in town.—Only a few attractions are booked as yet for the next season at Music Hall.

MICHIGAN.

DETROIT.

Barnum's Show was the sole event of the week. Two performances were given, and nearly forty thousand people filled the tents. The acts, specialties and races were all good, and several new features were introduced that added to the general interest. The forty clowns, Paul Boynton's acquatic feats, and the performing seals are new here, and valuable additions. All the acts were given as advertised, and everyone who attended went away well satisfied. Nothing is announced at any of the theatres for the coming week.

Items: Managers Charles O. White and C. E. Blanchett are still in New York on the hunt for attractions for the coming season.—Haverly's Minstrels will open their season here at the Detroit Opera House July 30, for two nights only.—James L. Carhart, who will undertake the part of Seth Preene in Lights o' London next season, is spending the Summer at Pontiac.—Complimentary notes reach Detroit from the London papers very frequently regarding the grace and versatility of Miss Phœbe Russell. She has evidently hit the popular fancy.—Manager Robinson, of Wonderland, has closed his theatre until September, for the purpose of refitting and redecorating the house, and proposes spending $10,000 in that direction, making it one of the coolest, and most complete places of cheap amusement in the West. Until Wonderland closes for the Summer, performances will be given on an improvised stage in the curio hall. The attractions presented are new and interesting, and a heavy business was done during the past week.—The Battle of Atlanta reports business rushing, having reaped a heavy harvest from the enormous crowds brought in by excursions to see the circus and the celebrations on the Fourth.

BIG RAPIDS.

The Francis Labadie co. played to a full house 4. Advance sale for Little Nugget large. Next attractions: Hart's Burlesque co. 14; Sol Smith Russell 17.

MINNESOTA.

ST. PAUL.

People's Theatre (C. J. Wilson and L. W. Walker, managers): week July 2 a double bill was presented, the one-act comedietta, Two can Play at that Game, and W. S. Gilbert's satire, Engaged. The house has been well patronized through the week by large and appreciative audiences of the better class. Certainly the programmes of this excellent co. deservedly merit the success accorded them. The comedietta was presented in good style by Mr. Lipman, Mr. Ayling, and Miss Le Barron, playing their roles in a bright, pleasing and racy manner that quite caught the audience. Engaged met with great favor. Charles Coote is very clever in comedy, and found a congenial part in Cheviot Hill, making a hit, and keeping the audience convulsed throughout the play. Ada Deares as the bonnie Scotch lassie Maggie, gave a bright and happy impersonation that at once won her audience. Miss Deares is a very clever soubrette. Linda Dietz, as Belinda Treberne, made the most she could of the part in her usual graceful and easy style of acting. Lisette Le Barrow, as Minnie Symperson, played the role in a bright and captivating manner that made her a general favorite. Mary Myers did good work as Mrs. McFarlane. R. F. Cotton's impersonation of the Scotch lad, Angus McFarlane, was a very neat piece of acting. He has fine ability for comedy and a fund of natural humor that is rapidly making him a favorite. Charles Stanly is a fair actor, and played the role of Symperson well. Harold Russell played the part of Belvawney in fair style. Myron Calice made all he could out of the part of Major Gillicuddy. Week 9 Our Boys.

Dan Castello's circus, with Mayo's School of Educated horses have been giving a good show week 2.

Kohl, Middleton and co., Dime Museum, have a good line of attractions and good stage performances to fine business week 2

WINONA.

Opera House (George B. Russell, manager): Mlle. St. Armand's Midnight Matinee co. appeared to a fair house June 28. Their entertainment consisted of fair specialty work, followed by a burlesque on Adonis. Deserving of mention were Geo Felix, in an act imitating Frank McNish. Press Eldridge in songs; Bessie Vernon in skipping rope dance. Adonis was fully costumed, the Dude Chorus being especially fine. The co. carry a good orchestra.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Boston Ideal U.T.C. co. July 4 to slim business. Show very weak. Royce-Lansing co. in Private Tutors 5 to fair business. Excellent entertainment.

Item.—The Boston U.T.C. co. goes under canvas week after next for a few weeks, opening in Minneapolis.

MISSOURI.

KANSAS CITY.

Music Hall: The Mikado is still on, good houses being the rule. On Monday evening 2, there were some changes in the personnel of the co., the most important being the substitution of Jerome Sykes for James Maas in the character of the Mikado, and Agnes Sherwood for Genevieve Brett in the character of Pitti-Sing. The new acquisitions are from the Templeton Opera co., and come highly recommended. On Friday 6, Robert Macaire was put on the boards.

MISSISSIPPI.

GREENVILLE.

Opera House (J. Alexander, manager): The theatrical season will begin here about Sept. 1. Some notable attractions have been secured, and next season promises to be the best for years.

CLARKSDALE.

The erection of the Masonic Hall will be commenced very soon, and we will then be able to have some A No. 1 amusements. Captain Suddoth is the proprietor.

MONTANA.

BUTTE.

Grand Opera House (John Maguire, lessee): McKee Rankin occupied the boards present week to fair business.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The Two Johns closed the season for this house June 30. Considering the state of the weather it is remarkable that they drew such large audiences.

Grand Opera House (Robert M. Reynolds, resident manager): The Templeton Opera co. is doing a small business week of 2 in Mascotte and Mikado.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Templeton Opera co. played Mascotte and Herminie June 29-30, to fair Summer business. The co. is small, and with but little ability as singers, although J. B. Bradley's tenor was very good by comparison. John Templeton, as the comedian, was fair. Nothing further here this week.

People's Theatre: Still dark.

Howe's New London Show gave a good parade, in fact the best parade given this season by a cheap circus, but the show was only fair with no new features. They closed a four day's engagement 5, and did good business, giving three performances the 4th.

FREMONT.

Turner Hall (George F. Looschen, manager): Felix and Eva Vincent 3-7, to good houses. The attendance 5th was largely composed of ladies, occasioned perhaps by a generous supply of complimentaries. The play, Father and Son, and comedy, Bonnie Fishwife, seemed to give satisfaction. Weather 100 degrees in the shade.

NEW JERSEY.

ATLANTIC CITY.

Grand Opera House (A. S. Pennoyer manager): Carleton Opera co. for the second and last week of their engagement presented Nanon Monday, Tuesday, Wednesday evenings; Merry War Thursday evening; Mikado Friday evening; Nanon Saturday matinee and evening. Business was very good on the evening that Nanon was produced. Thursday and Friday evenings it fell off somewhat. Altogether the Carleton co. has made a deep impression in this city. Laura Clement as Nanon was especially good, when it is taken into consideration that the character was a new one for her, having only played it for the first time Monday evening; in short skirts she was exceedingly pretty, and invested a sweet charm to her rendition. Alice Vincent looked, as it is, very handsome as Ninon De l'Enclos in Nanon; Jay C. Taylor is a poor actor, but a sweet tenor. The rest of the co. was good. The costumes were very handsome; the orchestra and chorus work was excellent. This week the Wilbur Opera co. for two weeks; July 23 Muggs' Landing.

Pain's Burning of Moscow opens here on their spacious grounds July 12, under the management of Messrs Thearle and Cooper. Harry T. Wilson is the press agent.

Items: The theatrical colony is increasing daily in the "City by the Sea." Among them are: W. G. Gilmore, of the Grand Central Theatre, Philadelphia; Joseph D. McLaughlin, the boy manager; Frank Mayo and wife and daughters, Nellie and Deronda; W. B. Gross, advance of Mantell co.; John J. Holmes, of the Arch; "Doc." Dougherty, Will H. Pennoyer, Dominick McCaffrey, of pugilistic fame, who is to open the Casico on July 20.

NEW YORK.

SYRACUSE.

Items: Billy Griffin, of Griffin and Ardell, is spending the Summer at his home in this city. He gives glowing accounts of the hit made by the team in England. Next season he reunites with his former partner, Teddy Marks.—Manager Lehnen says we will have Dockstader's and Thatcher, Primrose and West's Minstrels at the Wieting in August.—The local order of Elks offered a programme of out-of-door sports at Tallman Park on July 4, which included a bicycle race between Elsa Von Blumen, female champion of America, and Jessie Oaks, the English champion. It was easily won by Miss Von Blumen.—Galen O. Weed, a local Elk and senior proprietor of the *Sunday Times*, was so seriously injured by the accidental discharge of a rocket which ignited from his cigar that his right eye had to be removed.—W. J. Johnston, of Marie Prescott's co.; William Wolf, of Bennett and Moulton's co.; H. J. Yorkey, of minstrel, and John Peasley, of variety fame, are at their homes in this city for the Summer.

AUBURN.

Academy of Music (E. J. Matson, manager): Clark's Comedy co. finished a successful week 7, giving satisfaction. Nothing booked.

ELMIRA.

Opera House (W. E. Bardwell, manager): Closed.

Madison Avenue Theatre (Wagner and Reis, managers): Dark week of 2. No bookings week of 9. Fred. McCloy's Opera co. 16 21.

Item: Dan Quinlan, interlocutor of McNish, Ramza and Arno's Minstrels, left for Terre Haute, Ind., 17, at which place the co. will organize, opening 23.

NIAGARA FALLS.

Park Theatre (Belden and King, managers): Sidney Bowkett's stock co. opened this house for the Summer season 4, producing The Bells; or, The Murder of the Polish Jew. There was a fair-sized audience, but the play gave poor satisfaction. Our Boys was the attraction for 7. This co. intend to give two plays a week during July, August and September. Frank Robbins' Circus came 2 to good business.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell and co. presented The New Magdalen, A Scrap of Paper and Pink Dominos 25, 27 and 30, to well-filled and delighted houses.

MATTEAWAN.

Dibble Opera House continues closed, and no prospects of its doors opening before the regular season of '88-89. Manager Dibble informs me that he will give the public better attractions than have ever been seen here. King and Franklin's Circus played to the capacity of their canvas 4.

BUFFALO.

There is nothing to chronicle for the past week. The Merry War will be given at Music Hall this week. The opening, which was to have been on Monday, has been postponed till Wednesday.

Haverly's Minstrels will open the Academy of Music doors on Monday and Tuesday evenings of next week.

MALONE.

Items: S. H. Semon, in advance of Forepaugh, was in town 6. Forepaugh comes August 20.—Frank Dyer, in advance of Lilly Clay, was in town 8.—Oliver Howard, owner of Howard Opera House, which was destroyed by fire in January last, is dead, and was buried on the 3d inst. He had arranged to commence rebuilding the block in which the Opera House stands. His death will bring the enterprise to a stand still for a while.

OHIO.

COLUMBUS.

Big Winnie proved a strong card at the Wonderland, and under Mr. Geary's management business has greatly improved. This week, Rose, the Wild Girl, is the star attraction.

Eichenlaub's, the Casino and the People's are jogging along quietly. Nothing especial to report.

Prof. O. R. Gleason had a successful week at the Park, and brought a large number of unruly horses to time.

Items: Great preparations are being made for the Ohio Centennial that opens Sept. 4 for six weeks, and the grand reunion of the G. A. R. that takes place the week of Sept. 11. Barracks for the latter event are being built for the accommodation of 150,000 men. Messrs. Pain and Son, of London, Eng., will have charge of the pyrotechnic display, and it is to be sincerely hoped that they won't make such a botch of it as they did at Detroit on the Fourth.

DAYTON.

The Grand (Reist and Dickson, managers): Lester and Allen's Early Birds co. 3 to medium business. The thermometer stood about four paper-collars in the shade, but the entertainment proved a warmer "roast," and if we must have birds at all, why, we prefer late ones. Unknown local aspirants attempted American Born 6 to the slimmest business ever played here. The size of the audience was in keeping with the performance.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The inclement weather did not prevent a large audience from witnessing Othello, given by the Home co. 7. All braved the stormy elements, and were amply repaid for same, as the performance was a most creditable one. W. A. Whitecar as Othello and Lawrence Hanley as Iago did exceptionally well, the latter especially. Grace Raven as Desdemona and Helen Tracy as Emelia assumed their respective roles most acceptably. American Born 10.

Items: The patrons of Memorial Hall are anxious to see Manager Hall ere the season closes.—Manager Reist is in Cincinnati, the guest of the great Centennial.—W. A. Whitecar read the Declaration of Independence at the Home on the Fourth.—You would be surprised to know the number of MIRRORS that are mailed to camping parties. Everyone wants it.

TOLEDO.

Presque Isle Theatre (G. W. Bills, manager): The Mexican Band has been the attraction for the week closed at this popular resort. Large audiences listened to the excellent music nightly, and the engagement was a success. For the present week the New Orleans Juvenile Opera co., followed by the Hyer Sisters comb.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Gus Williams and co., in Keppler's Fortunes and Oh, What a Night, week June 25 to good business. Mr. Williams is a fair Dutch comedian, but his co. is not above the average. Mr. Williams came to us from the "Sound Circuit," where it was reported that his engagement was not much of a success financially. Next week, 2-7, T. J. Farron's co. in Soap Bubble; week 9-14, Lewis Morrison and co. in A Dark Secret, Dr. Jekyll and Mr. Hyde and Faust.

Items: Mr. Williams and wife were banqueted Wednesday evening after the performance of Keppler's Fortunes by members of one of the orders of Masonry at the Masonic Temple, Mr. Williams being a member of the order.—Edward J. Abraham, business manager of California Theatre, San Francisco, is in town for a few days, representing Lewis Morrison and co.

PENNSYLVANIA.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): No attractions have appeared here since Daly's Night Off June 1. Will's, Henshaw and Ten Broeck's Two Old Cronies will open their own, as well as the Opera House, season, August 30. The finest attractions on the road are now being booked for the coming season.

RHODE ISLAND.

NEWPORT.

Music Hall: Professor Woodworth with his trained seals closed a four weeks' engagement under the management of George H. Batcheller, to fine business, and gave a very entertaining show.

Casino Hall was open for the season on July 4. Professor Mulley with his orchestra from the Globe Theatre, Boston, have been engaged for the season; also Tom Pettitt and Charley Hickey for the Lawn Tennis and Racket Court.

Items: Edwin Booth and John Sleeper Clarke are seen quite frequently on the avenue together. They are stopping at the former's cottage.—Prof. H. N. Allen has arrived at the Ocean House for the season with his orchestra.—Mr. and Mrs. H. A. McGlennis, of the Boston Theatre, have arrived for the season. They have a cosy cottage overlooking the beach and cliffs.

PROVIDENCE.

Keith's Variety Opera House (B. F. Keith, manager): Manager Keith seems to have hit the public fancy in the style and quality of his attractions. For the present week, which is probably the last of the Summer season, will be produced a different opera each day as follows: Patience, Pirates of Penzance, Iolanthe, Chimes of Normandy, Bohemian Girl and Fra Diavolo. The vaudeville is a strong one, and includes the Julians, the Arion Bell Ringers, John T. and Edna Vidocq, Emma Alfreds, Lavelle and Mme. Lavelle, Rogers Brothers, Leonard and Leslie, J. Fenton, and Mathews and Harris.

Sans Souci Garden (W. E. White, manager): The Bishop Comedy co. remain another week, and will present A. Z. Chipman's comedy-drama, Gyp. Business has been very good at the Garden since the hot weather struck in, and after this week no doubt it will be packed as of old, as there will be no opposition.

Item: The Musee has undergone another change in management. Mr. Stone, of Boston, is associated with Mr. Macomber, and Dale Armstrong has been engaged as manager, and hereafter the place will be known as Macomber and Stone's Musee. Several important changes will be made during the Summer.

TENNESSEE.

KNOXVILLE.

People's Theatre (W. H. Burroughs, proprietor): The business at the People's this week has been very good. Uncle Tom's Cabin was the play. Miss Viliers, Miss Reed and little Miss McDonald have resigned at the Bijou and accepted an engagement at the People's, also Mr. Barrymore.

Bijou Theatre (G. W. Mitchell, manager): Very good week, but not what it should be. The co. has been greatly reinforced for next week. Strictly olio.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Rentz-Santley Variety co. June 26-27, drew a $700 mob first night, and very light house succeeding. There were few ladies in the audience, and they seemed to feel out of place. The Rentz co. is a dizzy gang, and Manager Clawson promptly canceled return date, after seeing their performance. The male members of the co. in their various specialty acts are by far the best part of the show.

Items: We are to have two weeks almost solid of amusement at the Salt Lake Theatre. Much interest is manifested in the Jeffreys Lewis engagement.—The Rentz-Santley co. went out to Garfield Beach to try a dip in our wonderful inland sea, doubtless with a view of eliminating some of the iniquities from their systems.

VIRGINIA.

CHARLOTTESVILLE.

Levy Opera House (Spooner and Page, managers): The Cora Van Tassel co. played here during the week of the encampment of the Third Virginia Regiment and the week of Finals at the University of Virginia, to large and appreciative audiences.

WEST VIRGINIA.

HUNTINGTON.

Davis Opera House (Joseph Gallick, manager): Cast Up by the Sea, a dramatization of Baker's novel, was presented to a full house June 26 by local talent, under the management of Treasurer B. L. Priddy.

The advance boat of Eugene Robinson's Three Floating Palaces, Robert Mack in charge, arrived 6. The show will appear 13-14. Mr. Priddie's appearance won for him additional honors. His make-up was perfectly adapted to the character assumed, while the complete expression, both of voice and features, was so perfect that he may justly be entitled to consideration out of the rank of amateurs.

WISCONSIN.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Newton Beers in Lost in London 3 to small audience, owing to the terrible rain-storm, which continued till late in the night. The play was presented in a satisfactory manner. Charlotte Ray, as Nellie Armroy, completely won the hearts of the audience. She has a full, sweet, sympathetic voice and a grace which fits the child wife to the life. Newton Beers as Job Armroyd did fair work only. The scenery was good, especially that used in the Dream of the Fairies, Witches' Hollow, Fete of Comus and Job's Vision. Nothing booked for next week.

MILWAUKEE.

Schlitz Park: The season of Summer opera at the Park continues to attract large audiences. During the past week Auber's Fra Diavolo received a fine interpretation. Francesca Guthrie assumed the role of Zerlina in a manner that was highly satisfactory. The part of Lady Allcash was sung by Mrs. Cora Hatch-Williams, who made her debut with the co. on this occasion.

Grand Opera House: Edwin Clifford's co. has been producing The Two Orphans for the past week with moderate success. The piece has been done here so often that it fails to prove much of a drawing card. Abbey's Uncle Tom's Cabin co. 8, for two performances.

Item: Barnum's Circus appears here August 4, and from present indications it will be the only one here this season.

MADISON.

Turner Opera House (Smith and Strasilpka, managers): Rodicue and Turners' Colored Minstrels gave a poor performance to a $19 house July 4th. Next week, Bayse-Davis Ideal co.

Items: Cal Hall's Circus gave two performances to good business 6th.—Rodicue and Turner's Minstrels did not get here in time for matinee July 4, according to contract, and the local managers regarded the contract broken, refused to play them, and also attached co.'s property. The co. put up the money to relieve the property and went on. Local managers have brought suit for damages.

CANADA.

TORONTO.

The theatres are shut to the public, and have been for sometime past. A local organization calling themselves the San Francisco Minstrels, gave two nights of burnt cork entertainment last week at the Toronto Opera House.

Items: At Hanlan's Island a party (very bad) are giving the frequenters Mikado in an enclosure which they call the Casino.—Both our houses are undergoing improvements during the closed season, and the respective managers, Messrs. Shaw and Sheppard, are hustling for attractions to open the Fall campaign. The past season has been profitable, and both managers are to be congratulated on the high class of amusements tendered the public.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Week of 2 Lily Clay's Burlesque co. to enormous business, turning numbers away at many of the performances. A medium performance only, remarkable for the scarcity of drapery on the performers. This week closes the season, which has been one of the most successful the theatre has known under its present management. The standard of the performances given has been a great improvement upon past seasons (with the above exception), and the management is attentive to the comfort of their patrons. After remaining closed for a short vacation the house will reopen on the 13th of August.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Has been closed for several weeks and reopened this week (16) by the Huebner-Holmes co., who will also fill in next week. They presented Saratoga, Baby, and Faust and Marguerite during the week.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A. M. BARRON Co.: Stanwood, Mich., July 9—week.
AUGUSTIN DALY'S Co.: London, Eng., May to the close of July.
A BOY HERO Co.: Brooklyn July 9—week; Atlantic City 16—week.
ATCHINSON'S COMEDY Co.: St. Johns, N. B., July 12.
A NOBLE ROGUE Co.: Chicago, July 2—two weeks.
A. R. WILBER'S DRAMATIC Co.: Canon City, Col., July 13-14, Greeley 16-17, Cheyenne, Wyo., 18-19, Boulder 20 21.
BOSTON COMEDY Co.: Redding, Cal., July 12-14, Yreka 16-17.
BISHOP COMEDY Co.: Providence, R. I., July 9—week.
BOSTON IDEAL U. T. C. Co.: Minneapolis, Minn., July 16—week; St. Paul 23—week.
BAYSE-DAVIS Co.: Madison, Wis., July 9—week.
BARRY-FAY Co: San Francisco, July 2—two weeks; Stockton 18 19.
CATTLE KING (I. H. Wallick) Co.: San Francisco, July 16—two weeks.
CRYSTAL SLIPPER Co.: Chicago, July 2—six weeks.
CLAIR PATRE Co: Winnipeg, Man., July 2—two weeks.
CHARLES MORTIMER Co.: Danbury, Ct., July 13, Catskill, N. Y., 14, Chatham 15, Pailmont 16, Pittsfield, Mass., 17, North Adams 18.
CLAIR SCOTT Co.: Brattleboro, Vt., July 9, week.
CONRAD THE CORSAIR Co.: Chicago, Ill., June 18—indefinite.
DENMAN THOMPSON: Los Angeles, Cal., July 16—week, and close of season.
EUNICE GOODRICH Co.: Omaha, Neb., June 23—four weeks.
EFFIE ELLSLER Co.: N. Y. City July 2—indefinite.
FANNY DAVENPORT Co.: San Francisco July 9—week.
FELIX AND EVA VINCENT Co.: Hastings, Neb., July 12, Kearney 13, North Platte 14, Denver, Col., 16—week.
GUS WILLIAMS' Co.: Butte, Mont., July 9-15, Anaconda 16, Helena 17-21, Bozeman 23-24, Billings 25, Miles City 26, Bismarck 27, Jamestown 28
GEORGE J. CURTIS Co.: West Sullivan, Me., July 9—week.
GEORGE'S THEATRE Co.: Monte Vista, Col., July 9—week.
HENRY LEE Co.: Chicago, July 2—indefinite.
HARRY LINDLEY'S Co.: Parry Sound, Can., July 2—two weeks.
HARRISON-ROGERS Co.: Chicago, July 2—two weeks.
HUEBNER AND HOLMES Co.: Halifax, N. S., July 16—week.
HELENE ADELL'S Co.: Binghamton, N. Y., for the Summer season.
IMRE KIRALFY Co: Saint George (Staten Island), N. Y., June 16—indefinite.
J. S. STURDEVANT Co: Rocky Ford, Col., July 12, Pueblo 13-14.
LIPMAN'S DRAMATIC Co.: St. Paul, Minn., July 9—week.
LEWIS MORRISON Co.: Portland, Ore., July 9—week.
LOST IN LONDON Co.: Negaunee, Mich., July 12, Marquette 13, Ishpeming 14, Republic 16, L'Anse 17, Houghton 18, Red Jacket 19, Hancock 20 21, Ashland, Wis., 23-24, Duluth, Minn., 25-26.
LIZZIE EVANS: Santa Anna, Cal., July 12, San Bernardino 13-14, Los Angeles 15—week; Stockton 25-26, Sacramento 27-28.
MUGGS' LANDING Co.: Atlantic City, N. J., July 23—week.
NEW YORK LYCEUM Co.: San Francisco, Cal., July 16—two weeks.
PEOPLE'S THEATRE (G. A. Hill's) Co.: Catskill, N. Y., July 9—week.
PECK'S BAD BOY Co.: Cornwall, N. Y., July 13; Bennington, Vt., 14.
SOAP BUBBLE Co.: San Francisco July 16—three weeks.
SALSBURY'S TROUBADOURS: San Francisco July 2—three weeks; Stockton 23.
SHE (Webster-Brady) Co.: Denver, Col., July 9—week; Cheyenne, W. T., 16, Laramie 17, Rawlins 18, Park City, Utah, 19, Salt Lake 20-21, Provo 23, Carson City, Nev., 25, Reno 26, Virginia City 27, San Francisco 30—three weeks.
SOL SMITH RUSSELL Co.: Big Rapids, Mich., July 17.
THORNTON AND FLYNN'S Co.: Richfield Springs, N. Y., July 9—week
TWO JOHNS Co: Rawlins, Wyo., July 12, Evanston 13, San Francisco 16—two weeks.
THREE WIVES TO ONE HUSBAND Co.: Gunnison, Col., July 12, Canon City 13-14, Greeley 16-17, Cheyenne, Wyo., 18-19.

OPERA AND CONCERT COMPANIES.

BIJOU OPERA Co.: Little Rock, Ark., June 25—indefinite
CORINNE Co.: Boston July 2—indefinite.
CONRIED-HERMANN OPERA Co.: St. Louis, Mo., June 18—indefinite.
CARLETON OPERA Co.: Cincinnati July 9—six weeks.
DESHON-STARR OPERA Co.: Minneapolis, Minn., June 11—indefinite.
FRED MCCLOY'S OPERA Co.: Elmira, N. Y., July 16—week.
GILMORE'S BAND: Manhattan Beach, Coney Island, N. Y., July 1—three months.
HEINRICH'S OPERA Co.: Philadelphia July 2—indefinite.
HYER SISTERS' COMB: Toledo, O., July 16—week.
KATE BAKER'S CONCERT Co.: Sweet Springs, W. Va., July 2—two weeks.
LUCIER FAMILY CONCERT Co.: Pittsfield, Me., July 12-13
LYCEUM OPERA Co.: Washington June 11—indefinite.
MCCAULL'S Co. (No. 1): New York City July 16—indefinite.
MIKADO OPERA Co.: Kansas City, Mo., July 2—two weeks.
MCCOLLIN OPERA Co.: Cincinnati, July 9—three months
NEW ORLEANS JUVENILE OPERA Co: Toledo, O., July 9—week.
NOSS FAMILY: Marquette, Mich., July 11-12, Negaunee 13, Ishpeming 14.
NELASSON'S SPANISH OPERA Co.: San Francisco June 11—indefinite.
PYKE OPERA Co.: Los Angeles, Cal., June 19—four weeks.
ROYCE-LANSING BELLRINGERS: Wadena, Minn., July 11-12, Brainard 14.
THEODORE THOMAS Co.: Chicago, July 9—one month.
WILBUR OPERA Co.: Atlantic City, N. J., July 9—two weeks
W. S. MOORE'S OPERA Co.: Cape May, N. J., July 2—indefinite.

MINSTRELS.

DOCKSTADER'S MINSTRELS: Salt Lake, July 13-14, Denver, Col., 16—week.
GORMAN BROTHERS' Co.: Cincinnati, O., July 2—indefinite.
HAVERLY'S MINSTRELS: Buffalo, N. Y., July 16-17; Detroit, Mich., 20-21.
LEW JOHNSON MINSTRELS: Los Angeles, Cal., June 25—indefinite.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Terre Haute, Ind., July 23; Fort Wayne 26.
RODICUE AND TURNER'S COLORED MINSTRELS: Baraboo, Wis., July 12, Portage 13, Kilbourn 14.

VARIETY COMPANIES.

DEBARRY-RICHMOND LANE COMB.: Westminster, Md., July 12, Deer Park 13, Harper's Ferry 14.
HART'S BURLESQUE Co.: Big Rapids, Mich., July 14.
LILY CLAY'S COMB: Kingston, Ont., July 12, Brockville 13.
LOCKE-LANG COMB.: Paulding, Ind., July 12, Hedges 13.
MILLE. ST. ORMOND'S COMB.: Ashland, Minn., July 12.
NEW LONDON SHOW: Omaha, Neb., July 12-14.
PAINE'S BURNING OF OLD LONDON: Manhattan Beach June 18—indefinite.
PROF. J. E. KENNEDY: Charlevoix, Mich., July 9—week; Petoskey 16—week.
REILLY-WOOD Co.: Bozeman, Mont., July 12, Miles City 13, Bismarck, Dak., 14
RENTZ-SANTLEY Co.: San Francisco, Cal., July 2—three weeks.
STEEN-ROUSLEER COMB: Charlotte, N. C., July 12-13.
THAYER'S BATTLE OF NEW ORLEANS: Brighton Beach July 7—indefinite.
WHITNEY FAMILY: Colon, Mich., July 12, Coldwater 13.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Lansing, Mich., July 14, Adrian, 17, Jackson 19.
BRISTOL'S EQUINE SHOW: Boston, Mass., June 25—indefinite.
BARTHOLEMEW'S EQUINES: Rockford, Ill., July 16, Peoria 23, La Fayette, Ind., 30, Chicago, August 6—two weeks.
CAL HALL'S CIRCUS: Waupun, Wis., July 12, Hartford 13, Oconomowoc 14.
FOREPAUGH'S CIRCUS: Lowell, Mass., July 12, Lawrence 13 Haverhill 14, Augusta, Me., 21.
FOSTER-LA ROSA CIRCUS: Salt Lake City, U. T., July 9—week.
HOWE'S CIRCUS: Ottawa, Can., July 10—week.
ORTON'S CIRCUS: Mt. Vernon, Ind., July 12, Ashley 13, Nashville 14
PAWNEE BILL'S WILD WEST COMB: Philadelphia, July 2—indefinite.
PROF. WILBUR'S EQUESCURRICULUM: Boston, June 25, —indefinite.
ROBBINS' WILD WEST CIRCUS: Olean, N. Y., July 12, Wellsville 13, Hornellsville 14.
RINGLING BROS: Dow, Ia., July 12, Dunlop 13.
SELLS BROTHERS' CIRCUS: Salida, Col., July 12, Gunnison City 13, Montrose 14, Salt Lake City, U. T., 16, Ogden 17, Pocatello, Idaho, 19.
WILD WEST: Krastina, N. Y., May 30—indefinite.
WALTER L. MARRIS' CIRCUS: Freeland, Pa., July 12, White Haven 13, Weatherly 14.

That India-Rubber Cipher.

One who never lies says that the wonderful Bacon Shakespeare cypher not only relates that "Bacon wrote Shakespeare's works," but reveals the fact that "Shakespeare wrote Bacon's works." A later authority avers that the cypher can be made to distinctly assert that "Bob Ingersoll wrote Shakespeare's works." Truly that cypher is as prolific as Planchette, and just about as authentic.

Why not end the argument at once, and say that Shakespeare wrote Bacon's works? We all love Shakespeare, while nobody cares particularly for Bacon. We cannot have our idol dethroned especially while truth is on our side. The author of the "Novum Organum" was not much given to flights of fancy. Nobody can be who has the mighty self so utterly in the ascendency as Bacon had. To be much treasured one must sometimes think of *tuum* as well as of *meum*. Bacon, though intellectually great, was never accused of any vagrancy in the way of wasted affection or generosity toward his kind. Shakespeare was the son of a landed proprietor, a gentleman, and the grandson ditto, the poaching stories and the reports of disgraceful escapades notwithstanding. That he was uneducated and untraveled is of little consequence before the grandeur of his god-like inspiration that disregarded time and place, and with "The poet's eye, in a fine frenzy rolling, doth glance from heaven to earth, from earth to heaven, and as imagination bodies forth the form of things unknown, the poet's pen turns them to shapes, and gives to airy nothing a local habitation and a name."

Recall Ben Jonson's prophetic words when, speaking of his contemporary and intimate friend and constant associate at the celebrated Mermaid's, he said: "He was not for an age, but for all time."

Ben Jonson probably knew as much about Shakespeare and Bacon as anybody going, and he saw the day when it would have been balm to his troubled spirit to have exposed Shakespeare as a fraud, for they had their quarrels, and were at one time open enemies; yet never a hint from Jonson that Bacon was making Shakespeare's plays.

It remained for two or three wise men out of the West, and three centuries remote, to unearth what Ben Jonson and John Milton failed to discover

John Milton, England's second poet, was eight years old when the immortal bard was translated; yet, at the age of twenty-two years, fourte

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Andrews, Chas. L.
Aikin, F. E.
Atwood, C. T.
Allen, W. L.
Aline, Thady
Abbott Opera co. (mgr.)
Anderain, Wm.
Anderson, A. B.
Block, S. S.
Bothner, Gus
Backus, E. G.
Bryton, Fred.
Bernstein, Jeff.
Bingham, Marie
Barry, C. L.
Bensberg, Kate
Beaumont, Clara
Blande, W. F.
Boostelle, Jessie
Belford, George
Boyd, Annie
Barrios, Inez
Barney, A. N.
Bartine, Chas.
Bixhoust, F. J.
Brien, J. F.
Burton, Chas. A.
Barron, A. M.
Bradley, Leonora
Bowers, Mrs. D. P.
Brooker, Frank
Banks, Maud
Burbank, A. P.
Barrett, Annie
Crabtree, J. A.
Cotter, Frank G.
Carlyle, Marie
Cammens, Ellen
Cleves, Lillian
Crowell, Floy
Cook, Chas. E.
Courtney, H. T.
Campbell, Mrs. C.
Collins, Harry
Cook, Augustus
Cooper, Geo. S.
Curtis, F.
Crabtree, Lotta
Claxton, Mgr. Kate
Charter R. D.
Colby, Herbert
Clay, Lamar
Conditt, S. K.
Carey, Eleanor
Cromwell, C. F.
Carli, P. R.
Carran and Lepieto
Charles, W. A.
Carr, Frank
Crotwell, G. W.
Crandall, Harry
Conway, Lizzie
Connalline, Georgia
Carleton, W. T.
Daily, John
Dunne, J. W.
Daniels, Carrie
Deasel, Derry
Drew, Sidney
Delhaner, Wm.
De Bang, J. G.
Daniels, F.
Du Soechet, H. A.
Duffy, W. J.
Dana, Newton
Dyllon, J. B.
Duncan, A. O.
Douglass, Byron
Dowd, Mamie
De Belleville, F.
Downing, R.
De Schmidt, Louis
De Bar, Blanche
Davis, T. H.
Elliott, W. T.
Evernole, Wm.
Edwards, Lillian
Emerson, Wm.
Elmer, Harry
Eastwood, Chas.
Emmett, J. K.
Earle, W. A.
Evenson, Isabelle
Elliott, Adelaide
Farron, T. J.
Frank, Emma
Filkins, Grace
Fuller, Lois
Fraser and Milliken
Fontainbleau, L.
Ford, C. G.
Flood, John
Forster, E. A.
Fox, John G.
Faucett, Owen
Forrest, A. H.
Frye, Louis
Fox, Sid
Frieder, Mme.
Grover, Ella N.
Grover, Leonard
Gray, Alice
Grandin, E. E.
Gilbert, Miss
Greenwood, Marie
Gervaise, E.
Goodwin N. C.
Gray and Stevens.
Gray, Minnie Oscar
Granger, Lillian
Goodrich, A. C.
Gilmartin, J. J.
Gilmore, J. W.
Gorman, R.
Gray, Ada
Harcourt, Wm.
Hudson, R. C.
Hannon, Tom
Haywood, Louis
Holmes, Raymond
Howard, Lillian
Howe, Frank, Jr.
Harrison, Duncan
Haywood, Josie R.
Howe, Junius
Harwood, Harry
Hentchel, Geo.
Hagger, Emma
Hawley, H.
Hubbard, E. L.
Hayden, R.
Hardie, J. M.
Husted, H. E.
Hess, C. D. (Mgr)
Hermann
Hudson & O'Neil
Hayden Wm.
Hendricks, Emma
Jarbeau, V.,
Jones, Frank
Jefferson, Mgr. Joseph
Janauschek, Mme.
James, Louis
Kellerd, J. E.
Kent, S. Miller
Keating, Bert W.
Kiralfy, Bolossy
Keene, T. W.
Kruger, Chas.
Keating, F. E.
Kernell, Harry
Kusel, J. S.
Kennedy, Harry
Lane, J. H.
Leland, E. B.
Leslie, G. W.
Leighton, H. M.
Love, Arthur
Le Clair, Harry
Logan, A. B.
Locke, Charles E.
Mordaunt, F.
Mayo, E. F.
McNair, Robt.
Mack, Wm. S.
Monroe, Robt.
Maxwell, May
Misco, Thos. E.
McCollin, A. W. F.
Montaine, Clarence
McNeil, W. B.
M'g'r, Paul Kauvar
Maginnis, Dan.
M'g'r, Mrs. Langtry.
M'g'r, Maggie Mitchell
Morretti, Eleanor
MacDonough, T. A.
Maynard, Alice
Mills, Geo. C.
Moulton, Gus
Mack, Joseph
Murphy, Joseph
McAllister, Phoss
Morris, Sam
Meredith, Harry
Mackaye, Steele
Norman, S. P.
Nobles, Milton
Nozon, Libby
Nicholson, Paul
Norton, J. W.
O'Connell, J. J.
O'Neil, H.
O'Neil, Jas.
Owen, W. R.
Physio, J. P.
Parish, Edwin
Parsloe, Chas.
Pomeroy, Louise
Price, E. D.
Polk, J. B.
Paulding, Fred.
Percy, Marion
Pendleton, J. F.
Prescott, Marie
Price, E. H.
Pastor, T.
Russell, Harold
Ross, Patti.
Rareshide, G. H.
Rogers, Katharine
Russell, S. S.
Rodgers, A. A. N.
Reed, Roland
Ritchie, J. G.
Robson, Stuart
Randall, Adelaide
Redmund, Wm.
Riley, Pat
Rising, W. S.
Raymond, Mrs. J. T.
Shaw, S. T.
Storey, Jessie
Sweeney, T. A.
Simon, T. E.
Stafford, Wm.
Stanley, I. F.
Sydney, Myra
Stevens, J. A.
Sauder, E. L.
St. John, Marguerite
Stone, E. G.
Sully, Dan'l
Sellers, Harry
Tompkins, W. C.
Thomas, Arthur
Tyler, Odette
Tavernier, A.
Thompson, A.
Taft, Laura B.
Teegarden, W. A.
Tremont, A. W.
Thorpe, C. H.
Templeton, Jno.
Volley and Stafford
Vernon, Ida
Whitecar, W. A.
Weaver, Blanche
Wetter, E. S.
Wheeler, W. O.
Wills, Frank
Wade, May
Williams, Esther
Walker, C. J.
Waldron, A. J.
Weber, Z. A.
Weems, Hattie
Waters, Joe
Whelan, M. M.
Winterburn, J. W.
Warren, Ed.
Wilson, Kate D.
Zimmerman, E. E.

***The New York Mirror has the Largest Dramatic Circulation in America.*

The Supers at St. George.

The story told by a number of supernumeraries and others employed in the spectacle of Nero at Staten Island, if true in all particulars, does not reflect credit upon the management of that enterprise.

Brutal words, bad treatment and starvation wages do not render an engagement in the ranks of the Roman pageant either alluring or profitable, and it is a sad commentary on the number of unemployed people of this city that women, some of whom are refined and respectable, are obliged to submit to degrading associations because of their extreme need.

The matter is one that will bear still further investigation than THE MIRROR has already given it.

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 *cents for four weeks.*
$1.00 *for ten weeks.*
$1.25 *for thirteen weeks.*
Free of postage.

Absurd Misrepresentations.

The diurnal scriptural text of the *Mail and Express* last Saturday read:

In the day of prosperity be joyful; and in the day of adversity consider. God hath even made the one side by side with the other, to the end that man should not find out anything that shall be after him.

It was probably in keeping with this Biblical admonition that some irresponsible person was given an assignment to write an article for the same issue entitled "Actors In Poor Luck." This alleged interview with the manager of a theatrical agency is such an absurd misrepresentation of theatrical business methods, that the said manager must have been gulling the reporter, "to the end that man should not find out anything."

Among other statements this theatrical magnate is said to have boasted that he could "hire a hundred tragedians within an hour for ten dollars a week each and expenses." He then launched into a heart-rending description of the pitiable condition of innumerable actors in New York at present. To substantiate the truth of his statement the reporter was invited to walk along the west side of Broadway on any afternoon, where he could be shown "many a lean and hungry Cassius in clothes not fit for a rag-peddler." In another burst of confidence the newspaper scribe was told that "it has got to be impossible for an ordinary actor to earn a decent living," and that "you can get a very presentable leading lady for fifteen dollars per week, and she has to pay her board out of that." Finally, the dramatic wiseacre attributes this low ebb of the actor's financial gains to the present combination system, and maintains that "in the distribution of profits the landlord gets his share first, the lessee second, the railroad third, the mechanical help fourth, the manager fifth, and the remainder goes to the actor, if the manager is honest enough to pay it."

Now, everybody connected with the theatrical business knows that whatever artistic drawbacks there may be in the combination system, it certainly has greatly increased the earnings of the average actor. Moreover, professional actors of pronounced ability and good character are in greater demand than ever. As for the "young fellows" who "are now chucking up the profession for good because they can't make both ends meet," the sooner they "chuck it up" the better. "Most of them," says this theatrical census-taker, "go back to the business they left, generally book-keeping or some other kind of office work."

The reporter must have had his bump of credulity abnormally developed to believe that every variety "artist" in broad-checked trousers who promenades Broadway during the Summer is a starring actor. If there are any real leading ladies to be obtained at $15 a week minus board, they will please register at this office—amateurs and society queens are barred out.

Like every other business the stage is governed by the laws of supply and demand. Stage-struck individuals with no talent or training for professional work have no reason to complain if they are soon crowded to the wall. There are, no doubt, genuine cases of want and suffering. In some instances it arises from thriftlessness, and in others through unavoidable misfortune. The Actors' Fund, however, endeavors to tender a helping hand whenever an application for relief comes within the province of this charity.

The Proprieties of Language.

There can be no doubt that the American stage is seriously, if not hopelessly, degraded by the untiring endorsement by the press of verbal twists and distortions as wit and humor. The text of many productions, especially in the comic opera line, are fairly pock-marked with these excrescences, and the idle laughter attending them is recorded in the newspapers as denoting brilliancy of authorship and sparkle in the dialogue.

A false standard is thus established, and the medleys referred to grow from bad to worse, so that pure writing and good literature are utterly ignored, and managers and so-called critics have come to regard dramas and librettos lacking these sporadic barnacles as deficient in the elements of success. The result is that all the idiotic followers of the theatre rush forward with their rolls of trash and inanity, and shoulder aside the legitimate producers who recognize an honest use of the English language as essential in a play or opera that aspires to secure public notice and approval.

That this is an evil that grows every day until it has become a scurf upon the offspring of writers and collaborateurs must be quite obvious to all observers. Nor does it diminish in imbecility or wantonness, but like every vicious disease spreads until it promises to eat away, as a cancer, all semblance of health and vigorous vitality.

It not only deals frivolously with the frivolous, and trifles with trifling subjects, but it passes over the line and breathes its foul exhalations upon things and interests respectable and entitled to respect, encouraged by certain newspapers in full cry in the same direction.

For instance, a certain dismal Jump-up-Johnnie could not suppress its word-wabbling propensity recently by making merry over the escape from wreck and loss of life by the steamer *Werra*, with the brilliant and catching caption, "Not Werra Badly Damaged."

At this rate we may have the ten commandments balladized and the beard of Plato plucked to secure grimace and grins.

No more vital duty rests upon the custodians of the theatre than to keep a close watch upon these marauders, and when they are found trespassing upon the proprieties of language let them feel the clinch of bull-dog criticism deep in their morbid hides.

NESTOR.

The Paramount Idol.

Jack-in-a-Box, otherwise known as *deus ex-machina*, is the paramount idol of the American stage. Be it understood the *deus* is no genuine divinity, but only the wooden offspring of a machine projected into life by a crank movement.

All attempts to get drama by mere machinery is from the start a failure, and our histrionic folk who labor to hatch stage-chickens by incubation on stone or wooden eggs, come to grief. Various efforts have been made at different times to establish in the theatre the worship of sticks and stones to gain a foothold for machine plays.

The whirligig makes its rounds as long as the mechanical pressure is employed, which failing, the whole structure goes to pieces, and is found to consist of numerous fragmentary members without living sinews or vital cohesion.

Some time ago a proclamation was given out from a Western city that between thirty and forty of the most wealthy and cultured people of the city had organized "The American Co-operative Dramatic Association." The enterprise aims—it is so asserted—eventually at winning back to the support of the stage the masses of intelligent people among all classes who have become disgusted with it, and through them to stimulate authorship to higher endeavor and encourage legitimate actors. One of the plays approved by the association is said to be a roaring comedy entitled Our American Cranks.

We cannot regard the inaugural of the "co-operatives" with much favor if we are to take measure of it by its title alone. It seems to smell of the machine, with the fatal domination of a "combine" where combines always fail in turning out the best work.

The last sphere in which to apply the "co-operative" principle is in the production of plays. The drama in its greatest range can be the product of only one hand and mind, as no army can fight a good battle with more than one commander at its head. Genius always makes an eagle flight and requires the whole empyrean in which to spread its wings.

This is a lesson which THE MIRROR has more than once inculcated, and in selecting plays to secure them from men of genius. If this policy were pursued we would have upon the stage fewer practical "tubs" and dramas written up to the hatchet which killed the cow.

TEARLE.—Osmond Tearle has been chosen to give the next annual performances commemorative of Shakespeare's birth at the Memorial Theatre, Stratford-on-Avon.

Personal.

DALY.—M. C. Daly sailed for England yesterday by the *Egypt*.

GREY.—Alice Grey is summering at Grand View Cottage, Long Island.

CLIFTON.—Henry Clifton has signed with Milton Nobles for next season.

ALLEN.—Viola Allen has been engaged for the Boston Museum stock company.

POTTER.—Mrs. Potter is at a French watering-place being coached in Cleopatra.

REES.—Stella Rees is summering on the rocky sea coast near Cohasset, Mass.

MITCHELL.—Mason Mitchell sails for South America on Monday, to be gone two months.

CONWAY.—Mr. and Mrs. Hart Conway are at Carmel, in Putnam County, for the Summer.

YORKE.—Josephine Yorke, the English actress, sailed for Europe on Saturday by the *Etruria*.

GRIFFIN.—Dr. Hamilton Griffin sailed for England yesterday (Wednesday) on the *City of Rome*.

BURNHAM.—Charles Burnham will continue to be the business manager of the Star Theatre next season.

LANGTRY.—Mrs. Langtry has rented a cottage at Long Branch, where she will spend the Summer.

DENNIS.—Walter L. Dennis, who played John Bird in the Still Alarm the past season, has been engaged for the Stowaway.

DE LUSSAN.—Zelie De Lussan made her first appearance in Italian opera in London on Saturday night last, appearing at Covent Garden in Carmen.

SULLIVAN.—John T. Sullivan was tendered a dinner on Tuesday by his friends. He sailed yesterday (Wednesday) on the *City of Rome* for England.

WARREN.—William Warren, the veteran Boston actor, is in failing health. He is at present the guest of Joseph Jefferson at Buzzard's Bay, Mass.

SOTHERN.—E. H. Sothern arrived on the *City of Rome* from England on Friday, and left at once for Seabright, N. J., where he will spend the Summer.

HAMILTON.—Florence Hamilton will spend the Summer at Geneva Lake, Wis. She has just signed with G. W. Crowell to star next season in a repertoire.

MCCULLOCH.—Frankie McCulloch has been engaged to play Florell in Grandfather's Clock next season. She is spending her Summer at Rose Farm, Madison, N. J.

MANTELL.—Robert Mantell has become a veritable Isaak Walton at Sheepshead Bay, and is said to bag more fish in one outing than any other piscatorial professional.

DAVIS.—Jessie Bartlett Davis has been engaged for two years by Manager West, of the Burlington Gardens, London, for a concert tour of England. She sails for Europe this week.

HARRIS.—William Harris, of the Boston Athenæum, who has been in Europe for some time past securing novelties, after accomplishing his mission, sailed for home from Liverpool last Saturday.

ADDISON.—Fanny Addison has been engaged to create a character in De Mille and Belasco's comedy, to be produced at the Lyceum Theatre on August 13. In November Miss Addison will join the forces of the Boston Museum for the regular season.

BOWERS.—Mrs. D. P. Bowers has abandoned her intention of visiting Australia in favor of a thirty five weeks' engagement in this country. Her Pacific coast tour has been successful, and the San Francisco critics consider her the strongest tragedienne of the age.

WALLACK.—Mrs. Arthur Wallack—a daughter of Theodore Moss—died on Sunday. The funeral took place yesterday (Wednesday). Mrs. Wallack had been ill for some time with consumption. She was about twenty-six years of age and had married Mr. Wallack in 1882.

YEAMANS.—Jennie Yeamans, who is Summering at Huntley's Hotel, Mamaroneck, is the owner of a graceful and speedy canoe, which she manages with great skill. Her advent on the harbor waters always attracts the notice and elicits the admiration of observing yachtsmen.

RENFIELD.—Mary Ada Renfield, leading juvenile lady last season with the Ida Van Cortland company, has returned to the city. Miss Renfield has received very encouraging testimonials for her capable work with the company. She goes to Asbury Park for the Summer.

BOWERS.—Mrs. Walter Bowers, daughter-in-law of Mrs. D. P. Bowers and sister of Marie Gordon, has determined to return to the stage. She formerly was esteemed an excellent actress, and supported such stars as Owens and Sothern. Mrs. Bowers is willing to play small parts if she can arrange to stay in the city.

MORRIS.—Colonel Theodore Morris, of the Amphion Academy and Grand Opera House, Brooklyn, fluctuates between his crematory at 1257 Broadway and his salamander at Closter, N. J., during the torrid months, at the same time keeping a rigid espionage over the extensive alterations going on at the latter theatre.

BRANDON.—Olga Brandon has been engaged as leading lady of Mrs. Kendal's company at the St. James' Theatre, London.

MCCALL.—Lizzie McCall is spending a month at Atlantic City. Thence she will go to the mountains. Miss McCall has had offers to support Mantell and to join the Casino's migratory forces, but she has decided to remain in New York the coming season.

SOUBRETTES.—Four well-known soubrettes, Jennie Williams, Minnie Douglas, Minnie Williams and Marion Abbott, all spend the Summer together at a farm house in the Highlands of New Jersey.

BERLEIN.—Henrietta Berlein, who is to tour the States and Canada under the management of Fred. Lawrence, will arrive in New York on Aug. 3. She will go to Newport for a couple of weeks before commencing rehearsals.

HOFMANN.—Those who have claimed that the young musical prodigy, Josef Hofmann, was merely shamming illness for the purpose of getting out of his contract with Henry E. Abbey, and have asserted that he would resume playing after he left this country, appear to have been in the wrong. The boy is recovering but slowly from his experience in this country, and is not to appear in public this year.

BOOTH.—Rachel Booth, although she has been in negotiation with the manager of The Kitty, informs THE MIRROR that she has not signed yet with any one. Miss Booth is enjoying the Summer at her home in Rochester. "My ill health has been commented on so often in the past two years," she writes, "even to the extent of lengthy obituary notices, that I should like the profession to know of my complete recovery."

MCFARLAND.—E. A. McFarland returned from California last week, going direct to Denman Thompson's home, Swanzey, N. H., and on Saturday, June 30, his wife presented him with a ten-pound boy. This is Uncle Josh's first grandson, and it has been named Denman Thompson McFarland. Mr. Thompson telegraphed from San Francisco that he had put young Denman on the salary list.

PIGOTT.—J. W. Pigott, who sends us a chatty letter that appears in this week's paper, is enjoying himself in London. He says that Fitznoodle will see the light at the Fourteenth Street Theatre on August 20, and adds, "if it isn't a success I shall be very much astonished, for it is certainly the best play of its kind I ever read." Mr. Pigott will be back in New York on the 23d inst., to begin rehearsals of his piece the week following.

FRAUD.—A tall, thin man, with a broad brow and light blue eyes, who wears a faded brown coat, is calling on professionals for alms, and representing himself to be a brother of Annie Clarke, of the Boston Museum. He pretends that he has been unable to obtain relief from or see any one connected with the Actors' Fund, and urges that his needs are pressing and immediate. Several actresses say that they have given him various sums. The man has never applied to the Fund for assistance, and it is not known whether he is the brother of Miss Clarke or not.

WALDRON.—Our first-page illustration this week represents the handsome features of May Waldron, a young actress who is fast winning her way to the professional front. At present she is playing Aunt Phyllis, in Steele Mackaye's A Noble Rogue, in Chicago, and is credited with having made a decided hit in the character. For the past three seasons she has been with Robson and Crane, and has done some artistic work, and will be remembered for her clever acting in The Henrietta last Winter. Miss Waldron was born in Canada, but is the daughter of a New York journalist. On her mother's side she is connected with some of the rich landowners of Hadder's Field, England, and will shortly come into possession of a snug fortune left her by a deceased uncle. With her other accomplishments, Miss Waldron is a thorough musician.

Preparing the Old Homestead.

On Monday last Phil Goatcher and his staff of scenic artists, accompanied by E. G. Gilmore, George Ryer and E. A. McFarland, left for a trip to Swanzey, N. H. The artists will sketch the Swanzey Valley in haying season. Denman Thompson's company close their season next week in Los Angeles, Cal., and then come direct to this city in a special Pullman car. Mr. Thompson himself will remain in the metropolis a few days with the stage carpenters and scenic artists at the Academy of Music, and then go to his farm in Swanzey for a few days' rest.

The Old Homestead opens at the Academy of Music on August 30. The immense stage is a scene of great confusion at the present time, the only thing remaining in place being the three walls back of the curtain line. All the fly galleries and rigging loft have been cut away to admit the immense scenes for the Old Homestead production. M. Phillipoteaux is most enthusiastic over the first act, the scene of which will be 82 feet high, almost extending to the roof.

Many attempts were made on last Sunday night by the passengers on board the Western bound train to obtain berths with the Lyceum Theatre company. But as the car was an exclusive one the privacy of the actors and actresses was not intruded upon.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The Madison Square Theatre school has begun work, and Mr. Boucicault, the director, furnishes me with some interesting particulars concerning it. The number of applicants who were taken into consideration was 317, and as many more were rejected. Of the 317 there were 134 selected for trial—seventy-one ladies and sixty-three gentlemen. The first call for admission exercises was issued for last Thursday. The scenes selected were from As You Like It, The School for Scandal, Frou Frou and The Hunchback. Fifteen candidates participated in this exercise. Five only passed the examination successfully, two of them being rated as first-class. A second call is issued for the 17th inst., when an opportunity will be afforded the other ten to try again. The membership of the school will be restricted to sixty students. Fifteen of this number will be engaged by Mr. Palmer to constitute "the auxiliary company of the Madison Square Theatre." The fortunate fifteen will receive salaries. Mr. Boucicault further says: "Although the school will not receive more than sixty, who will be called 'Interns,' it is also open to 'Externs' to avail themselves of the exercises and lectures and all the advantages of this dramatic gymnasium, and they may at any time apply for admission as 'Interns' when room is made for the accommodation of such."

* * *

The somewhat eccentric Mrs. John Bigelow is in London. A correspondent writes me that the lady went to call on Ouida recently. "The servant presented her name (she rarely has cards)" says my informant, "and Ouida shouted over the banisters: 'I do not wish to meet any more Americans!' The dauntless Mrs. Bigelow replied: 'That is not the way you should treat Americans; they are the only people who read your horrid books.' Another American asked what kind of a man the husband of Mrs. Oliphant was. 'Merely an expense,' was the reply. Mrs. Frank Leslie was at Lady Wilde's last Saturday looking radiant. She has escaped, she says, for awhile, from the great workshop, which she has christened New York. Marshall P. Wilder is here also, looking somewhat melancholy. Belle Cole is jollity itself, and has become a great favorite socially and professionally."

* * *

Mrs. Tony Hart sends me a letter respecting the condition of her husband, who is under treatment in an institution at Worcester. "I know that it will please you to hear that Tony is rapidly improving under the treatment he is receiving at the Lake," she says. "The grounds, where he spends his days, are magnificent and his room is very pretty, commanding a fine view of Lake Quinsigimund. He is also permitted privileges no other patient enjoys and that he is beloved by all goes without saying. He joins with me in kindest regards." Let us hope that amid his present surroundings the cheery, warm-hearted little actor's days will pass as contentedly as possible.

* * *

Before sailing for England Louise Beaudet asked me to correct the statement that she is Daniel Bandmann's wife, which appeared last week in an article respecting the latter's European plans. Miss Beaudet says conclusively, "I am not and never have been married."

* * *

The intelligence reaches me, from a very charming source, that the graduates of the Lyceum School, now known as the New York School of Acting have formed an associate alumni. That talented girl, Emma V. Sheridan, is president; Laura S. Collins is vice-president, and Walter C. Bellows is secretary and treasurer. Mr. Bellows will give all desired information to other graduates wishing to join the organization who will address him at the Lyceum Theatre.

* * *

The cabled story about Mrs. Potter playing Juliet to Bernhardt's Romeo is probably a *canard*, as how could it be otherwise where two such ducks of actresses are concerned? The idea of the attenuated Sarah Frenchifying the ardent Montague, while Mrs. Potter Creolizes the hapless maid of Verona, does seem absurd enough at first glance to warrant the cautious reader in setting the rumor down as the very froth of midsummer madness.

* * *

The alterations to be made in the building facing Gramercy Park, which Edwin Booth has presented to the Players' Club, will be under the supervision of one of our best known firms of architects, Messrs. McKim, Mead and White. The changes are to be very elaborate, in scope and cost well-nigh equalling the erection of an entirely new building. The plans have been made to embody Mr. Booth's own ideas. The house, which is about forty feet wide, now has a high stoop, but the first floor will be lowered to the level of the street. This will contain billiard and grill-rooms. Above there will be a drawing-room and a fire proof apartment, where are to be deposited a large collection of personal theatrical relics left by Junius Brutus Booth and now in his son's possession. Besides there will be a large picture gallery and a library. A singular oversight in the construction of the latter is the neglect to protect the rare and valuable dramatic books which will find lodgment there. A destructive fire would do irreparable damage. It is evidently Mr. Booth's intention to make the Players' Club his home when in this city, for a private suite of rooms is to be fitted up for the use of himself and Lawrence Barrett, The decorations and furniture are to be artistic, substantial and appropriate.

* * *

A large number of novels have been received at the office of the Actors' Fund during the past week, for the use of the sick in the hospitals. Among the donors are Mrs. Farren, Agnes Proctor, Adele Clarke and Virginia Reynolds. The books are eagerly received by the Fund's patients, and imitators of the example set by these thoughtful women may know that they are cheering those that need cheer.

* * *

Manager Palmer smiles serenely when the active rumors regarding his taking Wallack's are referred to. He was in town yesterday, seeing the usual crowd of anxious callers who throng his office during his bi-weekly visits to the city. All that he would utter concerning the reports was, "There is nothing whatever to say about the Wallack's Theatre rumors." And yet there is unquestionably something in the wind, although negotiations may fall through altogether. So far as Mr. Palmer is concerned it is unlikely that he will reach a settlement one way or the other within a fortnight.

* * *

A very intimate friend of the Usher went on a picnic one day last week. Unlike the usual thing, the party was composed of but two persons, one of whom—an actress—wore a before-the-mast hat and a pretty flannel dress trimmed with white braid. The young man was equally picturesque in attire. He sported a Tam-o'-Shanter, a tennis shirt, and a beautiful pair of new light trousers that had just come from the tailor.

They were going to have an idyllic picnic, they declared, and so they loaded the small sail-boat—which was to bear them gaily to a romantic island in Long Island Sound—with all the daintiest refections obtainable, not forgetting a bountiful supply of Pomery Sec. Well, the breeze was stiff and the craft danced gleefully over the blue waters toward its destination.

The actress didn't know much about boats Her previous nautical experience was confined to the decks of H. M. S. *Pinafore* and the practicable lifeboat of Hoodman Blind. And so she was idyllically oblivious to the necessity for sitting still in an eight-foot catboat when the lee deck was almost submerged, and the young man experienced a good many tremors in consequence.

* * *

Arrived at the romantic isle the male picnicker went forward to make fast the boat beside a big rock that sheered off into deep water. Now, the feat of passing around the mast of a small and heavily laden boat isn't altogether easy, as every navigator knows. The young man essayed to perform it, with the big lunch basket on his arm, in a graceful and courageous manner.

Just as he got alongside the mast the actress exclaimed: "See, what a pretty fish!" and leaned over the side. The boat careened over to an angle of forty five degrees, and the young man promptly fell into the water with the lunch. It was tragic while he valiantly swam to land, but it was comic when he clambered dripping up the rocks, basket in hand, and the actress laughed.

Her musical cachination robbed that picnic of its last lingering touch of idyllicism. The young man frowned. He sat for three hours in the sun in a vain effort to get dry, and then—lunchless—they boarded the boat and pointed her prow homeward.

And so an idyllic picnic—mayhap a romance—was nipped in the bud. They parted in silence, and, I believe, forever, at the wharf. The bottoms of the young man's trousers were then seeking intimate acquaintance with the region of his knees, while the fair actress' nose bore a memento of the day in the form of a lurid coat of sunburn that afforded a gorgeous contrast to the quiet tone of the mass of newly debuted freckles adorning the balance of her countenance.

Mr. Sully's Plays and Plans.

W. O. Wheeler, manager of Dan Sully, speaks quite cheerfully of the prospects for the coming season, especially as regards his own star.

"We open our season," he said to a MIRROR representative, "at the People's Theatre, Chicago, on August 18 This house, as you may have heard, is being entirely rebuilt at a cost of $30,000, and we are to begin its season. We then play one week between Chicago and Winnipeg, Manitoba, which is a big jump, and the day on which Harrison is elected President we will be in San Francisco, in which city we shall produce Mr. Sully's new three act domestic comedy, Con Conroy and Co. This play is built on the same lines as the others that Mr. Sully has written, and gives him abundant opportunity for good work. There will be quite a novelty in the way of stage-setting in it. One of the acts takes place simultaneously both upstairs and down. With the exception of Mr. Sully, Max Arnold and Master Malvey, the company will be entirely new. We will stay West until after the holidays, and in April next will take a trip to Australia and New Zealand, returning to this country about December, 1889. In a few days Mr. Sully will go to Newport, and afterward spend the rest of the Summer at his farm in the Catskills, about twenty miles from Kingston. He relinquishes The Corner Grocery next season, putting it out with John D. Griffin, who plays the star part, a band of twelve pieces, an entire orchestra, and every sheet of paper new. J. K. Sully and D. H. Wheeler will manage the enterprise."

In the Courts.

THE BLIZZARD COMES INTO COURT.

The week of the blizzard—March 12 last—was a very trying one for managers generally, and a decision which bears upon the question of the responsibility of actors and actresses to fulfill their contracts in such weather has just been rendered by Judge Alfred Steckler, of the Fourth District Court, in a suit brought by Selina Schwartz, a danseuse, who was connected with Imre Kiralfy's company at the time, to recover her wages for the balance of the season.

Miss Schwartz was engaged in Germany last Summer by an agent of Mr. Kiralfy. Her season as a ballet dancer began on the 19th of last October, and was to have continued until the middle of April last On blizzard Monday, March 12, the company was to have played at the Amphion Academy, Williamsburg. Of course, Miss Schwartz did not venture out that Monday. There was no performance at the Academy that night. On Tuesday evening she left her boarding house in this city, but was unable to find the ferry and had to return home. She expected to appear at the Wednesday matinee and left her home for that purpose, but stated that she took the wrong ferry, could not get to the theatre, and did not appear at that matinee performance. When she presented herself that evening the stage manager told her that she had broken her contract, and could consider her services at an end.

Miss Schwartz sued to recover her salary for five weeks and two days, at the rate of $23 07 per week. She related the story of her unsuccessful attempts to get to the theatre, and said that owing to the severity of the storm it was utterly impossible for her to have made her way to the Amphion on Monday or Tuesday. She went to see Mr. Kiralfy, hoping to make a settlement with him, and requested him to pay her passage back to Germany, but he refused.

The manager and his stage director both testified that it was not expected that any actress would appear on the Monday of the blizzard, and in fact there might be some excuse for their non-appearance on Tuesday evening; but when Miss Schwartz did not arrive in time for the Wednesday matinee, and as her part was an important one, they were compelled to hire a substitute and make a contract with her for the balance of the season. Under the circumstances Manager Kiralfy considered that he was justified in discharging Miss Schwartz.

Judge Steckler took substantially the same view of the matter and rendered a judgment in favor of the manager, holding that while the actress might have been excused for failing to attend on Monday, or even Tuesday evening, yet, strictly speaking, she was legally bound to appear at the latter performance, or at all events at the matinee the next day, and because of her non-attendance Mr. Kiralfy was justified in assuming that she had broken her contract, and in engaging some one in her place.

THE MINER POTTER CONTROVERSY.

The last paper necessary to complete the pleadings in the controversy between Manager Henry C. Miner and his former star, Mrs. James Brown Potter, who is now in Europe, has been prepared and served. This is the reply of the manager to the answer and counter-claim of the actress to his complaint.

He sued her to recover $2,838.40 for advances made to her during the past season. Her defence is that she is not indebted to him in any sum; that he released her from all claims when he entered into the supplemental contract with her, that he neglected to pay her $400 for her last week's performances, and that she lost fully $10,000 because of his mismanagement.

He has made reply by denying the latter part most emphatically, and asserting that he never released her from any claims which he had against her. He admits that he refused to pay her the $400 mentioned, because at that time she was indebted to him, and says that she is entitled to credit for that amount, which still leaves a balance due to him of $2,438.40.

SIGNOR ROONEY IN CONTEMPT.

Pat Rooney has become involved in legal difficulties of a rather serious nature. Not long ago he was served with an order of the Supreme Court which required him to appear on the 8th of last month and submit to an examination in supplementary proceedings with reference to the nature and extent of his property He did not appear at the time specified, and at the request of a friend the hearing was adjourned until the 18th of June. Then he did not present himself in court, and last week application was made to Judge O'Brien to punish him for contempt of court for having thus wilfully disobeyed the order. In support of this was presented an affidavit of the party who served Rooney with the papers, in substance that the comedian declared he would not appear in court under any circumstances

Judge O'Brien has adjudged Rooney guilty of contempt, and as a slight penalty for his behavior has imposed upon him a fine of $25. Rooney will have to pay this fine, or he may be required to spend a portion of his Summer vacation in Ludlow Street jail

TO SETTLE A VEXED QUESTION.

William J. Fleming, who claims the ownership of the play, Around the World in Eighty Days, has instituted a suit in the United States Circuit Court with a view to establishing his exclusive right to the production of the play.

Mr. Fleming has obtained from Judge Lacombe an order requiring John G. Mackie to show cause why he should not be enjoined from producing it. Argument upon a motion for an injunction against Mackie will soon be heard.

THE WALLS OF THE THIRD AVENUE

Thomas J. McCahill, the owner of the Third Avenue Theatre, was subpœnaed by the Fire Department some time ago for the purpose of ascertaining to whom a precept should be issued for the repair of the North wall of the building, which was not in good order. He appeared last week in the Court of Common Pleas before Judge Van Hoesen and was examined in reference to the matter.

He testified that he had not deemed it necessary to appear before for the reason that as no performances were being held in the theatre there was no immediate danger of any person being injured. He stated that the wall was all right, and expressed a willingness to alter the galleries of the theatre as required by law, and make such other changes as were necessary.

J. M. HILL WINS A SUIT.

On the 18th of last July, William Sterling entered into an agreement with Manager James M Hill whereby the latter rented to the former the Union Square Theatre for the period of four weeks, commencing August 29 and ending September 24, at the rate of $2 000 per week, payable in advance on Monday of each week. Edward J. Woolsey guaranteed the fulfillment of the contract on behalf of Sterling. The theatre was occupied for the time specified, but Sterling only paid $4,521 58 on account of the rent.

As the balance was not paid the manager sued Woolsey in the Supreme Court to recover the remainder of the rent. The issues were sent to George Putnam Smith as referee, who has just made his report, finding that Hill is entitled to a judgment of $3,478 42 against Woolsey. The report will be brought before the court for confirmation.

At Slumpton on the Sludge.

This is the way in which an enthusiastic guest of Frank Daniels describes Slumpton on the Sludge, the title which the comedian has given to his little farm at Wolfboro', N. H.:

"Who would ever think of naming a farm 'Slumpton?' Yet that is the name which floats on high in big letters across a long pennant on the lawn. Mr. Daniels' farm is three miles from Wolfboro' village, on the borders of Lake Winnepesaukee. A more beautiful spot could not have been found in New England. The farm is well equipped, and everything about the place—horses, dogs, hens, pigs, etc.—are characteristic of 'Old Sport.' Mr. Daniels has a beautiful pair of Shetland ponies and an English phaeton, and in this he can be seen daily driving to and from the village, with his three magnificent full-blooded greyhounds, Bob, Lady and Bessie, closely following. The latter is particularly worthy of note. She is a descendant of the famous greyhounds of Denver, Col., known as Gold Dust and Denver Belle. Bessie gave her master a pleasant surprise last week by presenting him with eight beautiful coal-black offsprings. Black is a color both valuable and rare in connection with this breed, and it is strange in this case from the fact that both father and mother are tan-colored. The kennel now contains eleven hounds, and Mr Daniels is proud of it. A beautiful little walk through the woods brings you to the comedian's boat house, where his two boats, *Bessie* and *Old Sport* are moored and equipped with every accessory for fishing, a sport for which the comedian is famous. As a host he can not be surpassed. Pleasure reigns supreme throughout his farm, and the days which lead up to the opening of the season are awaited with regret as they pass happily by."

Meeting of the Fund's Trustees.

The Trustees of the Actors' Fund held their regular monthly meeting last Thursday, Vice-President Miner occupying the chair.

John A. Bennett and Son were appointed undertakers to the Fund for the city of Brooklyn. The Membership Committee reported a gratifyingly large increase in the number of members for the current year, the plan of making the annual dues all payable on one date having met with general approval from the profession.

Chairman Aldrich, of the Dramatic Bureau Committee, reported that the Bureau was doing a large and satisfactory business. The patronage had been greater than was anticipated.

A letter from Superintendent S. H. Talcott, of the Middletown Insane Asylum, was read, in which the following account of Bartley Campbell's condition was given: 'Mr. Campbell is weak physically and remains in bed. He is eating and sleeping fairly, but is not strong enough to sit up much. He does not talk much, and his mind is quite weak, although he is pleasant.' From this it would appear that the demented dramatist is failing rapidly, and that the end is not far off.

Votes of thanks were unanimously tendered to the ladies and gentlemen who volunteered their services for the anniversary exercises at the Madison Square Theatre last month, and to THE NEW YORK MIRROR and the *Clipper* for free donations of advertising. After B. A. Baker was re-elected Assistant Secretary and Leslie Grrney reappointed to the office he filled so efficiently the previous year, the Trustees adjourned to meet early in August.

Next Season at the Boston Museum

In the course of a conversation with a MIRROR reporter yesterday, H. M. Pitt said: "I am very proud of my position in the Boston Museum next season. I have every right to be. When R. M. Field offered me the acting and stage management of such a theatre he paid me a great compliment, and you may depend I shall endeavor to deserve it. Mr. Field has engaged—as might be expected—a fully competent and experienced company, free from the amateur element so disappointing, in most cases, to the manager, burdensome to the stage manager, and trying to capable actors and actresses.

"The season at the Museum will commence on Monday, August 27, with a revival of The Bells of Haslemere, the drama by Pettitt and Grundy. This play was produced last Spring at the theatre and achieved a run of ten weeks to phenomenal business, the weekly average amounting to nearly $10,000. Previous contracts with Madam Janauschek and Mr Mansfield necessitated a withdrawal when in the height of its prosperity, and as matters stand at present Mr. Field can only give the revival a two weeks' run, having arranged for an early representation of Mrs. Hodgson Burnett's Little Lord Fauntleroy, the dramatization made by the gifted authoress from her own novel. Following this will be given the first performance of a new and original comedy, written expressly for the Boston Museum company by Bronson Howard. I need not tell you of the importance of this production. The author has endeavored to surpass all his previous works, and the company will have the benefit of his personal supervision at rehearsal. Sweet Lavender, by A. W. Pinero, will be presented early in 1889, with a reproduction of the stage business and scenic embellishments that have made the comedy one of the successes of the London season. This is a really charming play, and contains some of the brightest dialogue and natural sequences it has been my good fortune to peruse. Joseph's Sweetheart, by Robert Buchanan, was purchased for Boston by Mr. Field some months ago, and he holds the exclusive right of performance in that city. Of course, you know this work is an adaptation of Fielding's 'Joseph Andrews,' but so exquisitely handled and deftly twisted about as to entitle it to that misused cognomen, 'an original play.' Mr Field speaks very highly of Mr. Buchanan's skill, and considers the arrangement of this story a marvel of construction, and worthy of the investment he made when he secured the sole dramatic rights for the Hub. Mr Barnes of New York, by Archie Gunter, will, after its New York production, be added to the repertoire of the Museum, and the season will terminate in all probability with an introduction to the American public, on the usual elaborate scale for which the theatre is now famous, of the Adelphi Theatre, London, drama, destined to follow the wonderful run of The Bells of Haslemere. These novelties, with occasional representations of such standard works as The School for Scandal, She Stoops to Conquer, London Assurance, The Rivals, etc., will constitute a programme of which Mr. Field may with justice feel proud, and maintain the confidence the Boston public has always reposed in his managerial ability.

"The company is a remarkably strong one and, as I said just now, composed of ladies and gentlemen who have made the theatrical profession a life-long study. Mr. Field has handed the list to me, and I have great pleasure in submitting it to your inspection." The reporter ran through the following list of names: Viola Allen, Fanny Addison, Helen Dayne, Kate Ryan, Miriam O'Leary, Grace Atwell, Annie Chester, Annie Clarke, J. B. Mason, George W. Wilson, Edgar L. Davenport, Leslie Allen, Thomas L. Coleman, Arthur Falkland, James Nolan, H. P. Whittemore, Willis Granger, C. S. Abbe, Herbert Pattee, Henry MacDonna, and H. M. Pitt.

"I do not say the above names complete the company," continued Mr. Pitt. "It is Mr. Field's intention to make special engagements for certain productions in which idiosyncracy of character demands a physical reciprocity in the representative. You see authors write very eccentric characters now-a-days, and always have a certain individual in their eye, totally regardless of the fact that that individual is not always within reach. However, I think we can meet all demands with the company as at present constituted."

Lyceumites Off for 'Frisco.

The Lyceum Theatre company left this city direct for San Francisco by the 11:30 express on the New York Central Railroad last Sunday night. The party occupied a private Pullman car, and included Herbert Kelcey, Henry Miller, Charles Walcot, Nelson Wheatcroft, Charles Dickson, Walter Bellows, Georgia Cayvan, Grace Henderson, Louise Dillon, Mrs. Walcot, Mrs. Whiffen May Robson, W. J. Le Moyne; the latter's bride, formerly Sarah Cowell; Miss Cayvan's sister, Alice; Mrs. Whiffen's son, and H. B. Warner, who represents Mr. Frohman. The latter remains in this city to attend to the production of Mr. Sothern's new play.

The company begins its first engagement at the Baldwin Theatre, San Francisco, next Monday night in The Wife, which will be followed by Featherbrain on July 30 From San Francisco the company goes to Salt Lake, Denver, Kansas City, Omaha, St. Louis, Chicago, Philadelphia, Boston and Brooklyn, opening the next regular season at the Lyceum Theatre on Nov. 13.

Chassaigne Compliments Jesse Williams.

Musical Director Jesse Williams, of the Casino, is pardonably proud of a flattering letter he received on Monday last from M. Chassaigne, the composer of Nadjy. Translated into English it runs as follows:

LONDON, June 29, 1888.

DEAR SIR—Having been called to London to supervise the rehearsals of Nadjy, I have learned, through Mr Barker, of the painstaking and diligent care you have given to my score of Nadjy.

I must not allow the opportunity to pass of thanking you very sincerely, and I beg you will communicate to the adapter, to the gentlemen of the orchestra, as well as to the members of the chorus, the satisfaction I have experienced from their spirited achievement and your energetic effort. Faithfully yours, F. CHASSAIGNE.

The composer's gratitude is not misplaced. To Mr. Williams' admirable conductorship much of the popular success of Nadjy may be a tributed And it is none the less to his credit that he is as modest as he is capable.

—Although the Meiningen company is reported to have fully decided upon coming to this country, it is not yet known where it will play No arrangements have as yet been made. Herr Crohnegk is about to return to Germany to make his report, and Herr Amberg is also going over to learn what can be done. The latter is of the opinion that the cost of transportation of the company and its effects would be so great that no profit could be hoped for. He estimates that it would cost between $10,000 and $15,000 to bring the company here, and fully as much more for current weekly expenses. Negotiations between Herr Crohnegk and E. G. Gilmore have fallen through, the Academy of Music having been otherwise disposed of for the season.

Gilbert and Sullivan's New Opera

Definite announcement can at last be made of the first production of Gilbert and Sullivan's new opera in this country.

It has already been stated that Rudolph Aronson has secured the rights of the opera. On October 29, by arrangement with the other managers concerned, John Stetson and Prof. Herrmann, the new work, which will not be named until the very last moment, will be produced simultaneously at the Casino in this city, at the Globe Theatre, Boston, and at Herrmann's Broad Street Theatre, Philadelphia.

What becomes of The Oolah has not yet been stated. Its production will, however, most probably be postponed.

The Rivalry in Altoona.

Manager Griswold, of the Eleventh Avenue Opera House, Altoona, Pa., denies emphatically the statements regarding his theatre which his rival manager made in THE MIRROR, and on meeting a reporter of this paper he showed him a number of contracts he held for many good attractions.

"The theatre is to be built entirely new by the architect, J. W. Wood, of Chicago," he said, "and it will have a large stage lighted by electricity, nine exits, and will be seated throughout with plush folding chairs. It is not on the third floor, and when finished it will be one of the most complete theatres in Pennsylvania. While I do not propose to advertise the attractions secured, I shall be pleased to show contracts to convince managers that we have most all of the leading organizations booked at our house, as well as many that the opposition have announced for the other theatre. The enterprise is backed by Baltzell and Rouss, two of the most prominent merchants in Altoona."

Good Attractions for St. Joseph.

R. S. Douglass, manager of Tootle's Opera House, St. Joseph, Mo., is in the city booking attractions for his theatre. Opening his date-book, he said to a MIRROR reporter:

"There you are," he said, "there are the attractions. I've booked about two-thirds of all the time I want to book. We open the house on August 29 with Gorman's Minstrels, and my attractions include Mrs. Langtry, Kate Claxton, Annie Pixley, James O'Neil, Lotta, Nat Goodwin, Madison Square Theatre company, Held by the Enemy, Vernona Jarbeau, Robson and Crane, Maggie Mitchell, Sol Smith Russell, Rosina Vokes, Rose Coghlan, Emma Abbott, Alone in London, Thomas W. Keene, Murray and Murphy, Frank Daniels, Le Voyage en Suisse, Joseph Murphy, the Grismer-Davis company, the Florences, Gillette's She, the Howard Athenæum, Twenty Maidens to One Dude, Thatcher, Primrose and West's Minstrels, the Kiralfys, Fantasma, Siberia, The Parlor Match, Erminie, The Bunch of Keys, Hole in the Ground, Fascination, and Shadows of a Great City. If any house for a city of the size has a better class of attractions I'd like to see it.

"Our last season was the best the house ever had, and the prospects are that this one will be better still."

Professional Doings.

—Perkins D. Fisher, of The Cold Day company, will spend his vacation in Boston. His season begins on August 27.

—Phil Goatcher is preparing the scenery for Antony and Cleopatra, in which Mrs. Potter will appear at Wallack's next season.

An application was received by Daniel Frohman at the Lyceum Theatre yesterday, from a Berlin agent, to produce The Wife in German.

—J. S. Kusel has been re-engaged by E. M. Gardiner to manage the Streets of New York company. Fred. Marr and wife have also been secured to play their old parts.

—Carrie Reynolds received a cablegram this week engaging her for a part in support of an American star now playing abroad. She will sail for the other side on the 25th inst.

—F. F. Proctor has made arrangements with P. T. Barnum for the re-arrangement of the Recreation Building at Bridgeport, Conn., as a first-class theatre. When the alterations are completed Mr. Proctor will have the management of the place.

—May Amber, formerly of Daly's company, has been engaged as leading lady for Robert B. Mantell, who opens his season on August 27 at the Globe Theatre, Boston. Mrs. Vandenhoff and daughter have also been engaged, and Max Zollinger will be business manager.

—The Eunice Goodrich company closed the season at Coolidge, Kas., on July 3. The members will have but a few weeks' vacation, opening next season at Lincoln, Neb., July 23. The company includes besides Miss Goodrich, Genevieve Rogers, Katherine Crego, Mate Stevens, Louis A. Mabb, Cromie Hynson, Harry Hooper, Fred. Kay, Jules Garrison, James R. McCune, stage manager; F. H. Raymond, leader of orchestra; W. D. Ainsworth, advance agent, and William Pottle, jr., manager.

Letters to the Editor.

AN AUTHOR AFTER THE CRITICS.

PHILADELPHIA, July 6, 1888.

Editor New York Mirror:

DEAR SIR: I have no desire to raise my pigmy pen against the combined illimitable onslaughts of press criticism. I have no inclination moreover to question either the honesty or fallibility of the professional dictator, whose dogmas bear often the odor of musty, gangrened ink long left idle by moribund hopes.

On presentation of my play, which was approved by management and company, I asked no partiality or consideration. The absolute anonymity of my work showed that; and the fact also that one of the dramatic papers prophesied that "Mr. Kent, if the author, (which he is not) has a brilliant future before him in the dramatic field," shows how rigorously my incognito was preserved.

But your own columns have paid me a compliment rather equivocal. You praise my play, but deny me credit. You say it is translated from the French. It is not It is original, and as far as I know, has nothing in common with other plays, foreign or domestic. I frankly acknowledge the good taste and judgment of your review, but what am I to think of a daily press from which I take the following series of wildly inconsistent comments:

"The plot is good but the dialogue absurd and poorly put together" [or words to that effect.] Again: "The dialogue is well constructed and shows literary merit, but the plot is absurd."

Again: "The plot is charmingly told."

Again: "It is a melodrama with a sweet tinge of social qualities, and with an interesting story."

Again: "A reflection upon this play is like the smell of a stale cigarette."

Again: "The company and play failed to make a favorable impression."

Again: "In its performance the company added materially to its reputation."

Again: "The last act was evidently the only part of the play Miss Henderson took the trouble to learn"

Again: "Not a line was forgotten by the actors. It seemed to have been running for many nights."

Again: "Irene will probably be a wall-flower."

Again: "Irene is a clever society drama."

Again: "It will prove a valuable adjunct to the list of new plays."

What can I understand from this honesty of criticism and what of its fallacies?

One critic says emphatically that the play is taken from a French novel. Another says it is a translation of a play direct. A third says it is a crude work, a fourth that it did not in any way offend fine literary rules, a fifth that it was a "nightmare," a sixth that it was a charming story clearly and cleverly told.

Again, what am I to think? Irene is original—let me emphasize this fact, and leave the rest to the only critic—the public. Respectfully yours,

C. P. CLIFFORD.

A POST OFFICE CONUNDRUM.

CHILLICOTHE, O., June 26, 1888.

Editor New York Mirror:

DEAR SIR—For the past five years I have been employed in the Post Office in this city. During this time I have watched with interest the constant bickerings and quarrels over mail matter addressed to "Manager Opera House." To whom shall it be delivered?

An impartial postmaster says to us: "Divide it equally between the two—Clough's Opera House and the Masonic Opera House." And so we do, but either manager is always suspicious that the other is being favored.

To my knowledge several good engagements have been broken off by the second or third letter falling to the lot of the other manager. Even now there is a suit pending in our court which had its origin in such an engagement. It is a difficulty which likely exists in all towns having two opera houses and where two managers are indiscriminately addressed.

If managers and agents in addressing mail to Chillicothe, Ohio, will address either George C. Tyler, manager Clough Grand; or Ed. Kauffmann, manager Masonic Opera House, they will avoid delay and trouble.

Respectfully, TIFFIN GILMORE.

Gleanings of the Week.

Jane Hading, who is to visit this country during the latter part of the present year with Coquelin the elder and Damala, is said to be an actress who can thrill her audience without speaking a word. She is represented as a medium-sized woman, with a figure of willowy symmetry, a face of striking character and beauty, and she has none of those angularities so prominent in her great rival, Bernhardt. Her calm and dignity are antipodal to the icy, statuesque calm and dignity of Mary Anderson, while her toilets are said to be the acme of perfection.

William Ranous, in a sententious letter to THE MIRROR, dated London, June 23 says: "I saw Ellen Terry in The Amber Heart last night—a beautiful, poetic play in three acts. Also saw Henry Irving in Robert Macaire. His make-up and acting are immense—colossal. Weeden Grossmith as Jacques Strop is not as good as Francis Wilson in Erminie—same part, same play. Saw Ben Ma Chree (The Girl I Love) night before last, at the Princess'—Wilson Barrett and Miss Eastlake—fine play and well acted. Barrett is excellent. If the last three acts were as good as the first two it would be a wonderful play. Would suit Frank Mayo or Joe Wheelock; Ben can sing, and there is singing in it. Going to see Joseph's Sweetheart this afternoon. Am sick and tired of sight seeing. Been all through Ireland and Scotland. Most interesting place to me is Holyrood Palace, and the secret staircase where Rizzio used to come up to visit Queen Mary. Going to Paris to-night at 8 Adios"

The closing of the theatres has unearthed a multiplicity of organ grinders and brass and string bands, negro minstrels, etc. These perambulating cacophonists swarm through the bystreets from dusk to midnight, and fill the air with their unearthly blasts from horns, flageolets and discordant voices. There should be a stringent ukase issued against their appearance on our streets—something like that which is in vogue in Paris, which instructs the police to take away their instruments and lock the offenders up. The other evening two brass bands and an organ-grinder stationed themselves in front of the Westminster Hotel, and began their tooting and grinding. The guests suffered the martyrdom until their patience was exhausted, when the musicians (?) were paid to get out of the vicinity. These fellows should be made to show why they have adopted the peculiar profession of discoursing their uneloquent music in preference to stone breaking, asphalt puddling on Madison avenue or railroad tie-laying in the provinces. There is no doubt but New York enjoys the honor of being the happy hunting-ground of peripatetic Italian musicians and ebony banjo players.

The articles that appear weekly in the New York *Herald* over the signature of Dion Boucicault are condensed sections of a comprehensive work on the drama, to be called "The Master of the Revels," which will be published when these excerpts have been given. The complete work will contain: The Art of Dramatic Composition; the Art of Acting; the Public, as Seen and Studied from the Stage; The Theatre, its Organization and Management; A Glossary of Theatrical Terms and Technical Expressions. This compendium is intended by its author to serve as a text-book and an authority for reference. It has been by his side for thirty-two years. Its first pages were written in 1856, here in New York. It is the very essence of his experience as an author, actor, and stage manager, and it is dedicated to those now entering, and those who hereafter may enter, the profession, as a counsellor and adviser. In the part headed The Theatre, its Organization and Management, the function of each officer is described and defined, and the customs accepted in the well-managed theatres will be codified. These matters are not well understood, but they only require to be so to meet with universal acknowledgement.

Fred. Ramsden is an artist whose time is mainly devoted to sketching for the illustrated papers. At the present moment he is one of a small colony of newspaper men, actors and managers who are spending the Summer at Sheepshead Bay. Being in extra good company, it was little wonder that his work ran behind, and that some few days since he received no less than four telegrams from irate people in this city who were alarmed at the delay experienced in receiving their sketches. To one of these Mr. Ramsden sent this message by wire:

MR. BLANK: Allow me to eat.—FRED. RAMSDEN.

A bright American girl sends some London notes to our Gleaner. "Before Edmund Russell arrived here," she writes, "he was announced by the *Pall Mall Gazette* as the 'Oscar Wilde of America,' and that he carried in his pocket a small hammer with which to break or mutilate all ornaments that were not within the pale of æstheticism. Mrs. Russell, being a Delsartean, was coming here to teach the English women 'how to sit down.' Some time after their arrival Mrs. Russell took a house in Kensington, organizing a class of young ladies who wished to learn the Delsarte method which the preceptress studied, she affirmed, from the son of the famous theorist. It appears that years ago, when in France, Mrs. Russell was filled with the most enthusiastic admiration for Delsarte and was inspired to acquire his system. But as the object of her admiration had departed this life she resolved to see his widow, with the view of gaining all the information possible regarding him. Arriving at the house the servant ushered her into the salon where, upon seeing a picture of the great man, she fell upon her knees before it weeping profusely. In this position Mme. Delsarte found her. As Mrs. Russell didn't know French and Mme. Delsarte was equally ignorant of English the conversation which ensued was more pantomimic than verbal. Finally the widow called her son who, being familiar with English, was able to comprehend the visitor's object. He became so impressed with her emotional admiration for his father that he resolved to teach her and make her an apostle of Delsarteism. But to return to the classes in Kensington. The pupils were anxious to learn the stage fall, which Mrs. Russell assured them 'could not be done gracefully unless they fell backwards,' which she requested them to do simultaneously. They did so, knocking their heads together as they fell violently to the ground! It is unnecessary to add they did not rise with alacrity. Mrs. Russell has positively demonstrated the failure of her theory by appearing here as Phedre 'for the first time on any stage,' and was so overwhelmed with fright that the exhibition was most painful. Her husband was, however, most successful as Ion at the Princess' Theatre, where he gave a morning performance."

Masconomo Lawn, at Manchester-by-the-Sea, where Mr. and Mrs. John Schoeffel will produce A Midsummer Night's Dream in the open air on the 30th inst., will be a scene of dazzling splendor. The clumps of trees and broad meadow distances will be lighted by electric lights, giving a romantic background for the spectacle, which will be under the stage management of Mrs. Schoeffel, while the music of the drama will be furnished by John J. Braham. The Salem Cadet Band has been engaged to play for the promenaders before the performance. The following well-known professionals will appear in the cast: Nat C. Goodwin, Louis James, J. B. Mason, William F. Owen, John T. Sullivan, Henry V. Donnelly, Digby Bell, Frazer Coulter, E. F. Goodwin, Charles Reed and J. B. Booth; Marie Wainwright, Kate Forsythe, Lillian Russell, Genevieve Lytton, Jean Gordon, Vernona Jarbeau, Grace Thorne, Rosa France and Lillian Lee. Little Mamie Ryan will be the Puck. A novel and entertaining performance is expected, and Mr. and Mrs. Schoeffel, profiting by their experience last year, have added many improvements for the pleasure of those who may attend.

London News and Gossip.

LONDON, June 28.

Amusement caterers here have had a more than usually trying time of late. Within the past three weeks we have sampled all manner of climates—most of them about as bad as bad can be. First of all a few sweltering nights sent the people trooping into the open-air shows, whereupon many managers, seeing before them naught but a beggarly account of empty boxes, in their despair at once "closed for alterations." Scarcely had they done so when a blizzard of East winds blew with no uncertain strength, and the numerous exhibition gardens, which had hitherto been regarded as bowers of balmy bliss, were instantly looked upon as arctic abominations. Similar changes were rung for a whole fortnight, the monotony being sometimes varied by two hours of sunshine to four ditto of thunderstorm, and so on, and so on. But whatever the change it always—as is customary in these islands—came at the most inopportune time, as if to prove that the only certain thing about our climate is its uncertainty. Hence, with but few exceptions, business at the theatres has been cruelly bad o' nights. We have now in full blast here an Italian, an Irish, an Anglo-Danish and a French exhibition. It must be admitted that the first named of these, of which more anon, is the only one which is doing anything like good business; but all of them have indoor entertainments of more or less attractiveness. For the past month, too, we have suffered under a plague of matinees, sometimes as many as half a dozen special performances being given in a week. In some of these cases, where the bill has been made up of selected items from various running attractions, managers have queered their own pitch in one direction. In others, where new bad plays have been produced, they have queered it in another. Half of the matineers on such occasions do not pay to go in, and those who do pay are, in nine cases out of ten, disgusted with the miserable fare put before them, and do not hesitate to spread their evil report. It seems to me that very often for the sake of the paltry twenty or five and twenty pounds charged for the use of his house in the afternoon, a manager keeps out fifty at night, besides doing lasting damage by getting his theatre into disrepute through the representation of dramatic rubbish.

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Yes, there is no denying that the present season has been, theatrically speaking, small potatoes and few in a heap. The exceptions that have been doing even moderately well may be counted on the fingers of one hand. Arabian Nights still attracts at the Comedy. Terry's has frequently been filled by Sweet Lavender, but then the house isn't much bigger than a band box, and it is hard lines if you can't fill that. Joseph's Sweetheart at the Vaudeville has passed its hundredth night, and still proves popular. The Dalys at the Gaiety had but a poor time with The Railroad of Love, nor were the prospects of the Taming of the Shrew very bright to begin with, but I am glad to say that they are doing good business now. Of the personal popularity of Daly's company there was never any doubt. The incomparable Ada Rehan, the excellent Drew, the genial John Gilbert and many others of the crowd have firmly established themselves in the good graces of London playgoers. Wilson Barrett has not made much of a splash with Benny-Chree at the Princess's, despite the fact that, in obedience to the press's censures upon the play's prevailing gloominess, a happy end has been faked in the hope of sending the people away in a good humor. But you must get your people in before you can send them away—either discontented or otherwise—and up to now this is just what the Princess's management have been unable to achieve to any marked extent, so far as concerns the paying public. The "last nights" are announced—not because of bad business but because the term originally agreed upon is nearly run out. Better luck next time, I hope. Dorothy is still running at the Prince of Wales', and the current week sees the opera's 644th performance in London. Naturally, signs are not wanting that the end draws near. It is, perhaps, a compliment to our critical faculty that The Amber Heart and Robert Macaire have fizzled rather than fizzed at the Lyceum. But a sort of divinity doth hedge this house, and a Henry and Ellen are personally so very popular that after all the worst that can be said is that the recent bad business at the Lyceum is comparative rather than positive. Of course, the flush times of Faust could not be expected to go on forever. Anyhow the last night of the season is announced for July 7 and this occasion has been chivalrously set aside by Irving for Miss Terry's benefit.

* * *

Willie Edouin has been doing none too well at the Strand. He closed ten days ago, ostensibly for rehearsals of Run Wild, a new domestic comedy in three acts by Mrs. E. Coffin, which was to have been produced last Saturday. At the last moment, however, other arrangements were made and the production was postponed till Saturday, June 30. The Adelphi has been shut for more than a fortnight, but no definite sign has yet been made as to the production of Union Jack, the new melodrama, by H. Pettit and S. Grundy. Of this piece report says that—like all recent productions at the same house—it runs upon lines which, not to put too fine a point upon it, are tolerably familiar to Adelphi patrons. So far so good, but it behooves all concerned to remember that their one pair of rails, excellent as it may be, can scarcely last forever.

* * *

The surprise of the season has unquestionably been Augustus Harris' Italian Opera campaign at Covent Garden. All the knowing ones reckoned that whatever artistic success Harris might make, he would inevitably gain a financial loss upon the transaction. According to Harris himself all the knowing ones have been disappointed. He has played to good business the balance of the time, and occasionally his takings have been enormous. He confesses to at least three £1,200 (6,000 dollars) houses. Seeing that Harris has had no Pattis or similar *articles de luxe* to reckon with upon treasury days, I will make bold to say that if this is thus he must have done very well out of his speculation. The outward and visible signs of this well doing are that he has got very fat and that he has grown a beard. The rest is mere surmise.

* * *

While the general outlook has been so bad for theatrical managers, music hall proprietors have had less cause for complaint. In some cases, indeed, they have had every cause for rejoicing. First among the fortunate come the Empire and Alhambra companies. MIRROR readers may remember my description some months ago of the desperate efforts made by the Alhambra and London Pavilion directorates to prevent George Edwardes, Augustus Harris, and other prominent members of the Empire Theatre Company, limited, obtaining the license which was needed to run their gorgeous variety palace on the new lines laid down for it. But Edwardes and Co. triumphed, and have achieved a success greater than their wildest dreams. At the outset the Alhambra people howled dismally, but events have shown that there was, or at all events there is at present, room in Leicester Square for two such monster shows as even the Empire and the Alhambra. The Pavilion has suffered a bit, and the Trocadero, which was once the chosen home of the "smart" division, is now more like a music-hall of Ballcutha than anything else, but the Empire and Alhambra are thronged from floor to ceiling nightly. Big ballet is the staple at both houses, but they have also good variety shows to pad out the evening with. But more than all the Empire is looked upon as a luxurious lounge, and this function it fulfills *à merveille*. It is not too much to say that there is no more magnificent place of its kind in the whole world. So superb are the appointments and so vast the expenses that nothing short of the big business now being done there can ever pay a reasonable dividend on the shareholders, capital. It is to be hoped for the stockholders sake that the present fashion will continue. Meanwhile the rage for limited liability enterprises of this sort still survives, though ere long I fancy it will have spent itself out—and in the process performed the same office for many speculators' money. The latest project on the carpet is to turn the Tivoli Restaurant, in the Strand, into a monster music-hall with all the latest improvements, while continuing the restaurant business which at present belongs to it. Marius (Florence St. John's husband) is to be the manager. A company has been found, and that is all I know up to now. The next step to be taken is to get the license. *Nous verrons!*

* * *

With all the prate about theatrical bad times it is strangely true that to the building of new theatres there is no end. Matters in connection with the sites on which such building is in progress command just now a large share of public attention. The Metropolitan Board of Works has been more closely concerned in the sites question than has been good for ratepayers in general and for certain theatrical speculators in particular. The Royal Commission, which has for some weeks been "sitting on" the M. B. W., has brought about some really startling disclosures. I don't know how the Board behaved in its more important functions, but in theatrical and music-hall matters it seems to have been—well, Tammany ringing in its own nominees all the time. New Yorkers will know what that means. But to resume. Two new playhouses on Shaftesbury Avenue are due to open in September and are rapidly approaching completion. One of these—the Lyric—is to commence operations with a new comic opera which Alfred Cellier and B. C. Stephenson are supposed to be writing for H. J. Leslie, who is now running Dorothy at the Prince of Wales'. The other is to be called the Shaftesbury and is to open with As You Like It—Miss Wallis as Rosalind. Miss Wallis is a Shakespearean actress of considerable repute, but if she hopes to successfully run her husband's new theatre upon a Shakespearean basis, I am afraid she will be disappointed: Miss Wallis' husband is one John Lancaster, a Manchester calico-printer, who has for many years past been associated with periodical barn storming. Almost within a stone's throw of these new theatres, they are digging the foundations of the new play-house, which W. S. Gilbert is to build for John Hare, and which is to be called the Garrick. The site is the south eastern corner of Charing Cross and, if position goes for anything, ought to command a success. This also is promised to be ready in September—but hereafter, as the event may prove. When it does open, either Grundy's adaptation of Les Surprises du Divorce, or J. K. Jerome's Wood Barrow Farm (which was tried not unsuccessfully at a Comedy matinee last week) will probably be the initial production. The new Court Theatre at Chelsea—nearly opposite to the site of the old house—will soon be ready for Arthur Cecil. The new Grand at Islington is already well advanced. Carl Rosa was to have opened there with English opera in August, but that was found impracticable. Meanwhile, Rosa is supposed to be building a new theatre somewhere in the neighborhood of Piccadilly—but where had (up to the time of posting) not been definitely ascertained.

* * *

Rutland Barrington's adaptation of your Mr. Gunter's "Mr. Barnes of New York" has been moved from the Olympic after about eight weeks' run, and with it has ceased Yorke Stephens' tenancy of that house. The first two representatives of the Corsican heroine of this play—Miss Florence West and Miss Amy M'Neill—were, although intense, not considered strong enough for this arduous part. Within the last few weeks Sophie Eyre was turned on, but was found even stronger than was necessary, for Sophie's method is, as you may remember, considerably melodramatic. Some say that the Barrington Gunter piece will sooner or later bob up serenely at the Novelty, though why the runners of the play should choose for its new quarters a house still more ill-fated than that they have just vacated passes all comprehension.

* * *

Meanwhile Cecil Raleigh and R. C. Carton's exciting drama, The Pointsman, was, after a highly successful tour, received at the Olympic last night, and found favor in the sight of a critical audience. Agnes Hewitt, of whom you may have heard this time, chose for herself the character of the impulsive and betrayed Lizzie, and although much inferior to the original representative, Maud Milton, got through very well. Willard's original character, Dick Dugdale, a villain of the deepest dye, was played by Edward O'Neill, a provincial actor of much power and who only needs experience to achieve popularity. The said experience will also perhaps have the effect of causing him to cease from making such faces now and again. A Mr. G. H. Harker, new, or as good to London, made a good impression as Fred. Fordyce the quickly murdered gold-digger; and Charles Dodsworth, just back from your side, gave a clever bit of character acting as Bastick. The rest of the cast was adequate.

* * *

The only new productions at present talked of in addition to those mentioned above are a new rustic comedy-drama by Richard Henry and a new burlesque for Gaiety use in the Autumn written by George R. Sims and Henry Pettitt. Richard Henry's piece is called First Mate, and is due at the Theatre Royal, Brighton, on next Bank Holiday, after which it is supposed to go on tour, returning to town in the late Autumn to go on at the Gaiety in front of the aforesaid Sims-Pettitt burlesque. This burlesque is on the subject of Faust, which has been often seized upon by travestie merchants—once, by the way, at the Gaiety itself, when the seizer was Henry J. Byron. Two such practical playwrights as Pettitt and Sims should of course, turn out a good piece. But the peculiar part of the affair is that while Sims and Pettitt or vice versa have stooped from melodrama to burlesque, Richard Henry, the author of the last two Gaiety burlesques, appears to be climbing up the melodramatic pole. But after all what does it matter—it will be all the same in a hundred years hence, even to you, Editor Fiske, and to yours truly,

GAWAIN.

Gossip of the Town.

Irene Verona and her husband, Fred. Darrell, are at Little Bayside, L. I.

Louisa Eldridge and Ellie Wilton are at Whitestone, L. I., for the Summer.

Will C. Cowper will appear as Chris Cross, in Grandfather's Clock next season.

Denman Thompson opened the Grand Opera House at Los Angeles, Cal., last Monday night.

Edwin Booth and John Sleeper Clarke are frequently seen together on the boulevard at Newport.

Mr and Mrs. Charles T. Vincent are spending the Summer at their country residence in Glen Cove, L. I.

Mary Loduski Young, an attractive young leading lady, is at present in the city looking for an engagement.

A. McCormick and J. Gavin, of the Broadway Theatre, will spend their Summer vacation at Niagara Falls.

Merritt and Sims, the English playwrights, have signed contracts for a new play for the Madison Square Theatre.

J. Adolphe states that he is not engaged for Fred. McCloy's company at Buffalo. He will do nothing until September.

Frank Tannehill, Jr., has renamed his skit, A Bar of Soap. He found it wouldn't wash, so he now calls it Zig-Zag.

Clay M. Greene's play, Hans the Boatman, is reported by the Australian papers to be a great success in Melbourne.

Miss Columbia, who recently made a successful operatic debut at Covent Garden, London, in L'Africaine, is Miss May Scanlan, of Chicago.

Alexander Comstock, business manager of the Academy of Music, has gone to Saratoga for a brief conflict with the medicinal fluids of that place.

James O'Neil will play nothing but Monte Cristo next season. All contrary statements are untrue. George L. Smith will manage Mr. O'Neil.

James L. Carhart has been engaged to play Seth Preene in The Lights o' London, which opens at the Grand Opera House in this city on Sept. 10.

Bessie Byrne gave a matinee in London the other day, appearing in the potion scene from Romeo and Juliet. Belle Cole also figured in the programme.

George S. Knight has given up his Australian trip for the present, and will confine himself to the United States next season. He is looking for a new play adapted to himself and wife.

It is stated that the annual rent of Wallack's Theatre has been raised to $35,000 but ambitious managers, yearning for a metropolitan "show-place," won't mind a little thing like that.

Fred McCloy is organizing an opera company to sing in Troy during the Summer. Among those already engaged are Harry Hilliard, Paul Arthur, Della Fox, Annie Meyers and Carrie Snow.

Ernest Bartram severed his connection with A Night Off company several months before the season closed, but remained with the company, playing the Professor. He will be in New York all the Summer, and is open for offers.

The Meiningen company start for this country for a four months' tour on Sept. 1. They bring with them all the scenery and properties of the Meiningen Theatre, which they will insure for a million marks.

The Fifteenth National Saengerfest and the Democratic Club Convention at Baltimore, both of which were attended by President Cleveland and his wife last week, were held in Harris' large and magnificent Academy of Music.

John J. Raffael, formerly with Carncross' Minstrels, Marie A. Sanger and little Fred de Angelis have been engaged to appear in Prince Methusalem at Wallack's next Monday night, on which occasion they will all three make their first appearance in Col. McCaull's Opera company.

A large entrance is to be constructed on Fourteenth Street to the Academy of Music. It is to be hoped more ticket-takers will be employed and the two-foot railing abolished, so that people can enter and exit without being so unceremoniously jammed together, as has been the case heretofore.

Manager Hill will, at every exhibition this month of the cyclorama of the Battle of Gettysburg, give to every visitor a memorial of that sanguinary event, in book form, filled with historical information, and replete with illustrations, together with a map of the battle, etc., and portraits of the participating generals.

Annie Pixley's company for next season includes M. C. Daly, John Burke, Joseph Brennan, Frederick Sackett, Ed. Poland, Walter Macnicol, Elsie Gerome, Adelaide Eaton and Kate Wilson. Mr. Daly will direct the stage. Smiley Walker will be the business manager. The season opens at the Boston Park on Sept. 17.

The National Theatre, Philadelphia, which is being entirely rebuilt at an outlay of $30,000 will be opened on August 18. The opening attraction will be Milton and Dollie Nobles in From Sire to Son. The same play will continue during the week of August 20. Manager Kelly is to be congratulated upon having secured so excellent an attraction for the inauguration of his new house. This will also be the beginning of Mr. Nobles' tour.

The Palmy Day Tragedian.

"All the world's a stage, and all the men and women merely players," mused the tragedian, "and I have in my time played many parts."

"Did you reorganize the Uncle Tom company?" asked the man with asthma.

"We did not reorganize," answered the tragedian, with dignity. "The Rondout manager declined to advance fares when he learned that we had no jackass. However, their loss was my temporary gain. As soon as it was known that our tour would not be resumed a brisk rivalry began among metropolitan managers for my services. While my last engagement has not added materially to my reputation as a legitimate attraction, I am a small gainer in the matter of financial standing and a large gainer in the matter of experience."

"Experience!" said the Lyceum man, "Why, I fancied there was no walk of the drama which you had not traversed."

"Young man," replied the tragedian, "I am now five-and-thirty years an actor, but I am still a student. The true artist is never satisfied with himself, and each night of his professional life he learns something, as often from a good as from a bad actor; the one shows him something to emulate, the other something to avoid. When I was two years an actor I knew it all; in five years I had reached the stage where I was willing to learn something; in ten years my head had resumed its normal proportions, and since that time I have been learning how to act. It took me five years to learn how to properly make an entrance and an exit, and I have seen others who had not learned it in ten.

"Speaking of entrances and exits," said the man with the asthma and linen duster, "reminds me of an incident that occurred at the American Theatre in San Francisco in 1855. We had a grand production of Mazeppa. Lon Phelps did Mazeppa. Lon was afraid of horses, and refused to make the run, so they had to resort to a double. J. J. McClosky was made up for the double, and masked in by the crowd of peasants and retainers, was strapped to the fiery untamed, and dashed up the mountains. Each night there was a big call, and Phelps, carefully made up in fleshings, would march triumphantly in front of the curtain, bowing and smiling his thanks for the call. On the fifth night of the play the second rung gave way and McClosky and the horse disappeared together, amid cracking boards and timbers. Of course, there was great excitement, and the audience began calling, to learn whether Mazeppa was seriously hurt. After a short wait, Phelps swelled out in front of the curtain, with a little property-blood on his face and hands, and limping desperately, but smiling a sad, sweet painful smile, as though saying, 'Its nothing, ladies and gentlemen, a mere scratch, nothing more. I assure you.' Meantime the carpenters and supers were dragging poor McClosky out from under the mass of broken boards, horse, etc. Mac was badly shaken up but not seriously hurt. The audience in front was wildly applauding Phelps' mock heroics. The stage-manager, who in the excitement had forgotten all about the double, pulled McClosky down to the first entrance shouting, 'Go out; go out and let 'em see that you aint hurt.' Mac, half dazed with pain and fright, and not realizing what he was doing, stepped in front of the curtain, with real blood on his face, and nursing a genuine lame leg. Just as he came on Phelps started to limp off, and they meet face to face in the centre of the stage. The expressions on the faces of Phelps and McClosky, as the situation suddenly dawned on them, baffles description. Had they been costumed as the Dromios that expression would have immortalized them. For the space of about ten seconds there was a deathly stillness in the audience, then, as the truth of the double struck them, there went up a yell that nearly raised the roof. The two Mazeppas forgot their limps and rushed behind the curtain at opposite sides. At each subsequent appearance, during the evening, Phelps was greeted with yells of laughter, and after the next night the play was taken off."

"Not bad, not bad," said the tragedian, patronizingly. "All of which goes to show the degenerate tendencies of the times in matters pertaining to our art. In 1855 we supported horses, a few years later the jackass came to the front, and now we have got down to dogs."

"Dogs?" asked the fat comedian. "How is that?"

"Yes sir, I repeat it, dogs! I thought when I played Uncle Tom, with the jackass starred, that I had fathomed the depths of professional degradation. Vain delusion! The dog star is now in the ascendant. Since our last meeting I have been supporting the celebrated dramatic dogs, 'Terror' and 'Leviathan,' assisted by the talented young actors and authors, the Barber Brothers. My last engagement was one of those in which I learned much—that should be avoided. I did enact the heavy villain. In each act I desperately assaulted the suffering heroine, to be in turn torn to pieces by the canine heroes. In each act they were to feast upon a different portion of my anatomy, and for each occasion I had a sole leather pad covered with red flannel, suitably adjusted to receive the assault. In the first act when I said to the maiden, 'Fair maiden, resistance is useless. You must, you shall be mine,' the star threw on a dog from R. I E. 'Terror' wagged his tail good naturedly and looked up into my face in a friendly sort of way; then he sat down and began to scratch himself behind the ear with his left foot. 'Sick him Terror, shouted the dog star from the wing. 'Go on, sick 'im, you — — — — — — — —! Why the h— — — — — — —?' Meantime the maiden was screaming for help, and I was repeating speeches from all of the maiden pursuers that I had ever played. The louder the author swore in the second entrance, the louder the audience laughed, and the harder the dog scratched. Finally, fearing Terror might lie down and go to sleep, I seized him by the ears, pulled his nose up against the red pad on my throat, and held him there while we struggled desperately about the stage, the heroine screaming and the orchestra playing *forte*, till curtain. Then the star and author kicked the dog all over the stage in four different languages, with a Mott Street dialect. All of this I could have endured in silence, but when the star came to my dressing-room and said, 'Soy, young feller, ye didn't give de dog his cue,' I took him gently but firmly by the hair and bumped his head against the door-jam. The Barber Brothers and dogs have now offered me the position of stage manager and leading man with their combination."

"Will you accept?" asked the asthma man.

"I hardly know. Palmer and Hill both want me, but they won't pay anything. Abbey has written me not to close until he gets back. So for the present matters must remain in *status quo*."

The Lyceum School actor listened to the closing sentence with silent, open-mouthed wonder; the tall man gazed vacantly at the statue of Washington, and the fat comedian slid down the baluster into the basement and hid himself behind a schooner.

MILTON NOBLES.

False Economy in Light.

Said Harry Paulton, the author of Erminie and The Queen's Mate, to a MIRROR gleaner: "I intend to pass the vacation in New York with my wife and Mostyn Tedde, taking an occasional trip up the Hudson and the Sound. I have a good deal of literary and other work to do which will keep me busy here—for instance, a new opera of mine, with music by Jacobowski, called The Daisy Guild, will be produced on August 13 at the Chestnut Street Theatre, Philadelphia. The Queen's Mate will be put on again at the Broadway Theatre after the vacation, as, until the very hot days, it played to an average of $11 000 a week, some weeks reaching to $12 000. In some respects the Broadway is too large a theatre, as a quite large and profitable audience fails to give the impression of a "crowded house," which impression is, after all, the best advertisement a piece can have.

"I seem to be settling down in America, somehow. My success here has been very gratifying, and I have been well treated socially everywhere. There is one thing I have noticed in theatre management here which I think is mistaken economy. I allude to the practice of turning down the lights in the auditorium when the curtain is up for the mere saving of four or five dollars a night. It is true it is sometimes necessary in legitimate drama for special scenic effect, but in all light productions it is bad.

"I shall tell you several ways in which it works against the success of light pieces. In the first place it immediately dampens the audience. Light is an essential element of good spirits. In the second place it shuts off that psychic force called magnetism, which undoubtedly passes between an actor and his audience when he can see them. When the theatre is darkened he sees only a mist, and cannot judge how he is affecting them. Do you suppose an orator—say like Robert Ingersoll—could sway the fervid passions of a crowd if he could not see how he was guiding them? Thirdly, all light productions require the audience to feel as it were that they are taking part in an amusement, not looking at a spectacle.

"When you darken the house and light the stage you make a show of it, and light opera is not, in the very nature of the thing, usually solid enough to bear that importance of treatment.

"I am sure that, having regard to the pronounced taste of Americans for comic opera and farce comedy, that class of piece would "go" so much better that it would amply repay the expense. I speak from experience, because when I have toured with my own companies I turned up the gas and found the advantage of it."

In a minor way the same remarks are applicable to the saving of a few feet of gas when the drop curtain is down. A beautiful curtain, well lighted, keeps people contented and steady. Shut down the light and they begin to be fidgety and go out for cloves. A restless audience is by no means the best one for box-office interests.

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Supers and Ballet Complain.

There have been various rumors of late concerning the treatment of the ballet-girls and supernumeraries in the Nero Show on Staten Island. On Tuesday a lady of excellent reputation came into THE MIRROR office of her own accord and made the following statement for publication:

"I was very much in need of doing something for a living, having met with financial misfortune, when I heard of the Nero Show to be given on Staten Island. This was a little over six weeks ago. I accordingly applied for a position. Not being a dancer I was given a part among the people, and in the course of the evening had to be carried across the scene in an old wooden palanquin. As you know, the opening night was two weeks ago last Monday, so that I had to rehearse four weeks, for which I did not receive one cent. I was better off than some of the girls who had to rehearse six weeks without remuneration. One girl was so hard-up that she had to walk from Harlem to the Staten Island Ferry during all that time. The management generously furnished us with free transportation on the ferry-boat. The rehearsals were very fatiguing, but we did not grumble, as we expected an engagement for the whole season.

"My salary was to be $3 a week. The ballet girls in the first four rows received $5, and the next four rows received $4. If it rained and there was no show we were docked fifty cents. If we arrived on the last boat before the performance—which gave us ample time to dress—we were fined twenty-five cents. I am not opposed to discipline, but it seems rather mean to take anything off a three-dollar stipend.

"The male supernumeraries were awarded the extravagant sum of twenty-five cents a night. How much they made if they were docked and fined like us poor women I am at a loss to tell. We had a different colored ticket for each week. When a carload of us arrived, each one had to pass by one of Kiralfy's ticket-takers, who would punch our tickets either with a 'P' or an 'L,' which meant 'prompt' or 'late.' The stage manager, Mr. Slater, is a gentleman, but the business manager, Mr. Kahn, and Imre Kiralfy himself are perfect brutes. I have a great many warm, personal friends among Israelites, but if Kiralfy is a typical sample of a Hungarian Hebrew, I hope the race may be speedily exterminated. He thought nothing of yelling and swearing at his employees. Both he and Kahn have acquired a choice assortment of profane and foul language. Kahn would refer to us occasionally as pickpockets and prostitutes if he wished to give particular vent to his feelings. Now, I must admit that the majority of the men and women in Kiralfy's employ were pretty low down in the social scale. In fact, it was the roughest crowd I was ever in during my whole life. But Kiralfy has been boasting of the nice people he had engaged this season, and that he would discharge any employees of disreputable character. He seems, however, to have taken the other tack, for the refined people are in the minority, and are either leaving of their own account or being discharged to cut down expenses. Among the ladies with whom I became acquainted were some lovely girls, who innocently believed that the Nero engagement would be an excellent means of adopting the stage as a profession. I was also told that there were many educated and refined gentlemen among the supes, who preferred to accept the twenty-five cents a night rather than ask for charity from their friends. But we all received the same ignominious treatment at the hands of the management. We were penned in every night, the women on one side and the men on the other—just like droves of cattle.

"A rehearsal was called for every Sunday afternoon, for which we received no pay. One day last week the girls who were only receiving three dollars were talking over the advisability of striking for more. One of them asked me if I would join them in the strike, and I said that I certainly would if they would stick together. One of the girls turned out to be a spy for Kiralfy. In fact, I am told that he has a number of employees who are induced to report everything they hear about him. He certainly must have heard some golden opinions of himself. By-the-bye, I want to say that nearly all the girls who have worked for his brother Bolossy speak well of him.

"On Saturday night, just before I went to the wardrobe room to give up my wrapper, I happened to see a slip of paper containing my name among others with a mark against it. I instantly surmised that I had been blacklisted, and when Miss Lizzie wanted me to write my name on the wrapper, I told her it was not necessary, as I intended to leave. I thus stole a march on Kiralfy, instead of allowing him to discharge me as he cut off a lot of other women, for no cause except that they were not satisfied with starvation wages.

"When I told him I was about to leave, he said he knew it. I said that I did not think he had sense enough to know anything, and that I intended to get work where I would be treated like a human being, and not like one of a lot of cattle. He then accused me of instigating a conspiracy. I retorted that it was false, and that the girl who started it was in the room. He ordered me to point her out. I told him that he had others to do that sort of work. He also accused me of giving a damaging account of his show to someone on the *Star*. I denied that, but told him that I had a letter of introduction to the editor of THE MIRROR, and certainly intended to give him an account of the outrageous treatment I had received. Then Mr. Kahn said in a sarcastic manner, 'Well, you've got your money, haven't you?' I said I had, but thought I had better count it before I left the room.

"I received $5.50 for my two weeks' work, as it rained one night, and I was docked fifty cents. I took my sister down nearly every night, as I was afraid of the terrible mob on the boats, so that the car-fares for six weeks cost me $3.60. You see that I am thirty cents out of pocket, and have gained nothing but a most unpleasant experience.

"If Anthony Comstock wants a fine field for investigation, he can find it at the Nero Show. There were any number of chits scarcely fourteen years of age, who used the vilest language, and conducted themselves generally in an immoral manner. I should judge that many of the men were corner loafers, and were drawn from the worst classes in the community. Some of them would rush for the boat after the performance, gather up all the chairs they could, and peddle them to the passengers for five cents each. Others would make assignations with the women, and no matter how well-behaved a girl might be she was never free from insult.

"I hope I may never live to be associated again with such a degrading and demoralising set of people. I am willing to make an affidavit that what I have told you is nothing but the truth."

Florine Malcolm, who plays the part of Thirza, in the spectacle, was seen on Tuesday afternoon at her residence on Fourteenth street. On being questioned concerning the charges made against the management, Miss Malcolm said:

"I have always found Mr. Kiralfy considerate towards the girls. I never saw him out of patience but once. He was drilling the girls, and had just taken considerable trouble to form them in lines. Somebody came up to him on a matter of business, so that he had to turn around to answer him. The girls immediately broke ranks. This exasperated Mr. Kiralfy so that he said, 'Blank blank it! why don't you keep in line?' Mr. Kahn has always treated me well enough, so that I have no reason to complain of him. It is true that the girls had to rehearse without pay before the opening night. I know of a number of instances where the girls were so hard up that they had to walk to and from the ferry, some living as far up town as Fifty-eighth and Fifty-ninth streets. I thought one case was particularly hard. A girl who was little more than a child was called with the rest for a ten o'clock rehearsal at Webster Hall. It was then decided to call another rehearsal at eight o'clock the same evening. The girl, who lived in Harlem, had just money enough to ride home. The child actually made up her mind to stay at the hall without a mouthful to eat all day. There is a rehearsal every Sunday afternoon, but the principals are not compelled to attend it."

When asked about the salaries paid by the management, Miss Malcolm said that the girls in the six front rows of the ballet had salaries ranging from $5 to $12, but that the majority of them received $5 a week. Back of the sixth line the girls received $4 and some $3. She said that many of the chorus girls were dissatisfied, because the male members of the chorus received $12 a week, while the girls only received $5, and not only had to sing, but to go on in the marches as well.

Concerning the charge of vile language, Miss Malcolm said that she had to admit that much of the conversation of both sexes was not of a polite drawing-room quality, but she was obliged to shut her ears to it. She thought that Mr. Kiralfy did his best to maintain order, and that it was extremely difficult to control such a conglomerate mass of people.

A MIRROR reporter went to the St. George grounds on Tuesday evening for the purpose of giving the manager of the Nero spectacle an opportunity of answering the charges made against him. Imre Kiralfy said that the whole trouble arose from the discharge of a few women last Saturday. Among them was a thin, middle-aged woman who had been a regular mischief-maker, and the others were also dismissed for cause and not for economy. He said that it was natural that somebody should be dissatisfied among a list of over 2,000 employees. He could not allow anyone to tell him how to run the show—he had to use discipline or it would be impossible to control such a vast body. The whole trouble was not worth bothering about. It would probably happen every week of the season that employees would be discharged, and they of course generally talked against him.

When asked about the low salaries, Mr. Kiralfy admitted that many of the female supernumeraries only received $3 and nothing for rehearsals, but pointed to a lot of them on the scene, and said, "you see, all they have to do is to put on a costume and stand around like that." He also admitted that the men received twenty-five cents a night, but said it was really not worth more. They had a pleasant sail free of charge, and many of them were glad to get that amount.

When Mr. Kiralfy was asked if it were true that the women were fined if they arrived on the last boat, and docked fifty cents on rainy nights, he said somewhat nervously: "Give Mr. Fiske my compliments, and tell him there is nothing in all this trouble but the discharge of an old woman. So she took the trouble to tell him all these things. She said she was going to see him—Ach! it is all nothing but spite." When told about the charges of foul language against him and Mr. Kahn, he said that he had never alluded to the employees as pickpockets and prostitutes, and he was sure that Mr. Kahn never had. Mr. Kahn might seem somewhat severe occasionally, but no more so than was necessary to retain authority. He laughed when told that his male supernumeraries were considered tough, and that many of the women were stigmatized as foul-mouthed and immoral. "Well, the supernumeraries may be tough, but that cannot be helped. If the women don't behave themselves I discharge them. What they do before or after the show is none of my business."

With regard to salaries he said that some of the ballet girls received as much as $25 a week, and that it was not true that the first eight lines only earned $5 and $4 a week. He paid the girls what they were worth, and his pay list of over 2,000 employees on salary night reached a sum that would startle a great many faultfinders if they had to pay it.

The reporter waited for the exit of the employes after the performance, and took the same boat back to New York with them. There were many good-looking girls, some of them scarcely sixteen, and others long out of their teens. They were generally well-behaved on the boat. Some of them were rather loud in their talk, but not more so than an ordinary crowd of working girls on an excursion boat. Many of the men disdained to wear a collar, and were decidedly boisterous, making an infernal din with their singing and jigging while the musicians were playing popular melodies on the fore of the boat.

In conversation with one of them the reporter learned that many were gathered in from cheap lodging-houses, the inducement being the price of a meal. He said that Imre Kiralfy was tolerably decent toward his employees, but that Gustave Kahn, his business manager, was a perfect bully, especially toward the girls, and that his name was a bye-word all over the island. Some day a girl more plucky than the rest would slap his face for him and that would serve him right. He also asserted that it was true that some of the girls made assignations, but these were mostly professional prostitutes, and the $3 a week would be no object to them unless they could pick up a few extra dollars now and then.

Another of the supernumeraries on the boat when asked his opinion about Mr. Kahn said: "He is about the meanest man I ever met. Kiralfy is generous alongside of him, for Kiralfy wanted to pay most of the ballet girls from five to seven dollars, but Kahn persuaded him that he would be throwing money away when they could be had for four and five dollars. The sixth line, consisting of twenty girls, struck on the Fourth of July, and would not go on for the first march. They were only receiving $4, and had rehearsed as long as the rest. Mr. Kiralfy consented to give them $5 a week for the second march. If they had a leader and all struck together for better pay, they would get it. It would take weeks to rehearse a whole batch of fresh girls."

In another part of the boat the reporter entered into conversation with a refined looking gentleman, who proved to be a chorus singer. He said that he and his wife were both engaged. During the rehearsals he was led to believe that his salary was to be $12 a week and ten cents a day for car fares. His wife was to receive $6 a week for singing in the chorus and going on in the marches. At the end of the first week of regular performances he was told that he was to receive $10 and no car fares, and his wife to receive $5, and that they were to be docked on rainy nights the same as everybody else. He said that many other male chorus singers were treated the same way, being promised $12 and only receiving $10. He volunteered the information that there were two or three reporters who had secured engagements as supernumeraries, and were gathering facts for various daily papers. When asked about the number of people employed he said that there are hardly more in his opinion than 1,200 all told, but that the management advertised about twice that number.

Just before landing in New York one of the supernumeraries on the boat told the reporter that this was his first week, and he thought it would be his last. He had answered an advertisement in last Sunday's *World* to apply at the Fourteenth Street Theatre, where he was engaged with 150 others for Kiralfy's show. He said that a number of those engaged merely went down for the fun and novelty of the thing. Others because they thought they could make twenty-five cents extra of an evening, but when they found that they were penned in and not allowed to take the return boat until the passengers from St. George and Erastina had all been accommodated, they found they got home too late to get much sleep before going to work the next day. He said they were engaged by four super-masters, who were under contract to furnish 416 men each night for the show. This contract was to the effect that the only remuneration these super-masters received was in case the supers did not call for their pay, so that if of the 416 men 25 left after the first night, and 25 after the second, and so on, and of these deserters only half called for the small sums due them, the four super-masters would divide from $60 to $75. The costumes were nearly all imported from Paris, and if some of these twenty-five cents-a-night men had any idea of what these heavily embroidered costumes were worth, they would probably leave their old clothes for Kiralfy and jump the claim. Kiralfy had an idea that he could utilize some of the supers to shove on scenery, but he was told that every "Grip" belonging to the Association of Theatrical Mechanics would walk off the stage if he tried any such economy as that.

"The worst feature of the whole business," said another employee of the show, "is the number of girls hardly fifteen years of age who cannot help but get contaminated from the talk they hear from other girls. It makes me sick to think of the number of children that will be ruined before the season is half over. I would sooner kill a daughter of mine than let her work at the Nero Show."

Real Names of Professional People.

There is no greater source of amusement in dramatic journalism than the influx of questions from curious people who wish to be informed about a thousand and one things concerning the lives of actors and actresses. Indeed, it would be necessary to start a corps of dramatic detectives to answer all of these questions with accuracy and dispatch. During the past six months THE MIRROR has been made the referee of a neat assortment of speculations relating to the age and real names of professional people. For the present we will discuss the queries about the age of theatrical personages by quoting the French proverb, "A man is as old as he feels, a woman as old as she looks." This rule, with the artificial aid of facial make-up, certainly holds good upon the stage. Those among our correspondents, however, who are curious to know the non-professional names of stage luminaries will find somewhat more definite information in the following summary:

Of actors who have adopted a stage name we find Louis Aldrich, born Louis Moses; Joseph Arthur, born Arthur H. Smith; Lawrence Barrett, born Larry Brannigan; Charles Barron, born Charles Brown; Maurice Barrymore, born Maurice Cline; Walter Bentley, born Walter Begg; M. B. Curtis, born Samuel Skelenger; Arthur Dacre, born Arthur James; Edward R. Dalton, born Edward R. McNamara; George F. Devere, born George Smith; Lew Dockstader, born George Alfred Clapp; T. F. Egbert, born Egbert F. Ten Eyck; William J. Florence, born William J. Conlin; J. Newton Gotthold, born Isaac Gotthold; Tony Hart, born Anthony Cannon; Louis Harrison, born Louis Metz; William Herbert, born William Eden; Hercat, an anagram of Chater, his family name; Henry Irving, born John Henry Brodrib; Tom Karl, born Thomas Carroll; Thomas W. Keene, born Thomas R. Eagleson; George S. Knight, born George Sloan; Atkins Lawrence, born Lorenz; Richard Mansfield, born Richard Rudersdorff Robert B. Mantell, born Robert Hudson; William A. Mestayer, born William A. Houpt; Dominick Murray, born Moran; Frederick Paulding, born Frederick Dodge; Joseph W. Shannon, born Joseph W. Sendelbach; William Terris, born Arthur Lewin, and Gus Williams, born Gustave Wilhelm Leweck.

Most actresses and singers naturally retain the name under which they achieved reputation, long after they have slipped their head into the matrimonial noose. Emma Abbott is Mrs. Wetherell in private life; Fannie Addison is Mrs. Henry M. Pitt; Amy Ames is Mrs. Augustus Hennessy; Maude Atkinson is Mrs. R. J. Johnston; Hannah Bailey is Mrs. H. J. Sargent; Josephine Bailey is Mrs. Walter Eytinge; Josephine Baker is Mrs. John Drew, Jr.; Ada Bartling is Mrs. Gustavus Levick; Lavinia Bennett is Mrs. John A. Mackay; Frances Bishop is Mrs. John T. McKeever, Jr.; Mlle. Bonfanti is Mrs. Hoffman; Rachel Booth is Mrs. William Powers; Agnes Booth is Mrs. John Schoeffel; Eva Boucicault is Mrs. John Clayton; Ethel Brandon is Mrs. L. R. Stockwell; Maude Branscombe is Mrs. Everard Stuart; Virginia Buchanan is Mrs. Benton Parker; Marie Burroughs is Mrs. Louis F. Massen; Lizzie Burton is Mrs. Herndon Morsell; Violet Cameron is Mrs. De Bensaude; Eleanor Carey is Mrs. W. F. Blood; Blanche Chapman is Mrs. Henry Clay Ford; Ada Cavendish is Mrs. Frank Marshall; May Chester is Mrs. William Cameron; Rose Coghlan is Mrs. Clinton Edgerly; Minnie Conway is Mrs. Osmond Tearle; Jane Coombs is Mrs. Brown; Blanche Corelli is Mrs. Blanche Crillac; Sidney Cowell is Mrs. Raymond Holmes; Sarah Cowell is Mrs. William J. Lemoyne; Henrietta Crossman is Mrs. Sedley Brown; Addie Cummings is Mrs. J. Charles Davis; Bessie Darling is Mrs. Charles Berry; Helen Dauvray is Mrs John M. Ward; Fanny Davenport was Mrs. E. H. Price; Ada Deaves is Mrs. Thomas W. Goosman; Willie Deaves is Mrs. W. G. Hunter, Jr.; Albina De Mer is Mrs. M. B. Curtis; Susan Denin is Mrs. Theodore Morris; Georgie Drew is Mrs. Maurice Barrymore; Jennie Dunn is Mrs. Ezra F. Kendall; Effie Elisler is Mrs. Frank Weston; Marion Elmore is Mrs. Ira N. Losee; Marion Fiske is Mrs. T. J. Martin; Etelka Gerster is the wife of Dr. Gardini; Florence Girard is Mrs. Henry E. Abbey; Ida Glenn is Mrs. Frank Perley; Ida Glover is the wife of Henry E. Dixey; Carrie Godfrey is Mrs. William Thompson; Ada Gray is Mrs. Charles A. Watkins; Ethel Greybrooke is Mrs. Henry Holland; Lillie Grubb is Mrs. David Hayman; Maggie Harold is Mrs. William Davidge, Jr.; Minnie Hauk is the Baroness von Hesse Wartegg; Kate Hawthorne is Mrs. Harry Lacey; Agnes Herndon is Mrs. Joseph A. Jessel; Bijou Heron is Mrs. Henry Miller; Caroline Hill is Mrs. Herbert Kelcey; Flora Irwin is the wife of Senator Tom Grady; May Irwin is Mrs. Keller; Madame Janauschek is Mrs. Frederick Pillot; Madame Janish is Countess d'Arco; Catherine Lewis is Mrs. Donald Robertson; Madeline Lucette is Mrs. J. H. Ryley; Pauline Markham is Mrs. Murray; Margaret Mather is Mrs. Emil Haberkorn; Adele Measor is Mrs. J. C. Buckstone; Lucille Meredith is Lizzie Couch; Maud Miller is Mrs. Loudon McCormick; Maggie Mitchell is Mrs. Paddock; Marie Mulle is Mrs. Alexander M. Bell; Ilma Di Murska is Mrs. Hill; Helen Ottolengui is Mrs. George Monserat; Louise Parker is Mrs. Eugene Oudin; Annie Pixley is Mrs. Robert Fulford; Augusta Raymond is Mrs. Edward E. Kidder; Mme. Ristori is Marchioness del Grillo; Blanche Roosevelt is Mme. Marchetti; Annie Russell is Mrs. Gene W. Presbrey; Ray Samuels is Mrs. Nate Salsbury; Mme. Scalchi is Countess Lolli; Emma Schultz is Mrs. Louis Harrison; Lottie Sinclair is Mrs. Frank Kennedy. Amelia Somerville is Mrs. Frederick; Adeline Stanhope is Mrs. Nelson Wheatcroft; Alma Stuart Stanley is Mrs. Charles De Garmo; Mamie Sutton is Mrs. Frederick Solomon; Louise Sylvester is Mrs. F. A. Mackay; Cora Tanner is the wife of Col. W. E. Sinn; Charlotte Thompson is Mrs. Loraine Rogers; Lydia Thompson is Mrs. Alexander Henderson; Grace Thorne is Mrs. Fraser Coulter; Louise Thorndyke is Mrs. Dion Boucicault; Annie Ward Tiffany is Mrs. Charles H. Green; Carrie Tutein is Mrs. Henry Pepper; Carrie Turner is Mrs. Albert Hix; Cora Van Tassel is Mrs. Edwin Young; Theresa Vaughn is the wife of W. A. Mestayer; Topsy Venn is Mrs. E. J. Connell; Mattie Vickers is Mrs. Charles S. Rogers; Rosina Vokes is Mrs. Cecil Clay; Marie Wainwright is Mrs. Louis James; Lizzie Webster is Mrs. Jacob Nunnemacher; Dora Wyley is Mrs. Richard Golden; and Mittens Willett is Mrs. Henry Aveling; Lavinia Shannon is Mrs. Giles Shine.

The family name of Madame Albani is La Jennesse, and she is the wife of the operatic manager Gye; Pauline L'Allemand is Pauline Elsasser; Adele Belgarde is Adele Levy; Beatrice Cameron is Susan Hageman; Alice Harrison is Alice Metz; Ada Rehan is Ada Crehan; little Corinne is Corinne Flaherty, and Patti Rosa is Jessie Buckingham. Belle Archer, born McKenzie, married Herbert Archer; Alice Atherton, born Mary Alice Hogan, married Willie Edouin; Kate Claxton, born Cone, married Charles A. Stevenson; Selina Dolaro, born Solomons, married Isaac Belasco; Maud Granger, born Annie E. Brainard, married Arthur Follin in 1880, and last year became Mrs. William R Baxter; Pauline Hall, born Schmittgall, married Frank White; Grace Hawthorne, born Cortland, married John Murray; Marion Manola, born Mina Stevens, married Henry S. Mould; Lizzie McCall, formerly Mrs. Wall, is Mrs. Nestor Lennon; Madame Modjeska, born Modrejeroska, married Charles Bozenta Chlapovsk; Emma Nevada, born Wixon, married Dr. Palmer; Christine Nilsson, formerly Madame Rouzeaud, is now Countess Casa Miranda; Mlle. Nordica, born Lillian Norton, is Mrs. Gower; Hattie O'Neil, born Crehan (sister of Ada Rehan), married R. Fulton Russell; Adelina Patti, formerly Marquise de Caux, is now married to the tenor Nicolini; Louise Pomeroy, formerly Mrs. Brick Pomeroy, is now Mrs. Elliott; Marie Rose, born Pousin, married Henry Mapleson, and Kate Stokes, formerly Mrs. Anthony, is now the wife of John Stetson.

We would suggest that our readers paste the list in a scrap book and save postage stamps and stationery.

Professional Doings.

—Geraldine McCann is engaged for the Pearl of Pekin company for next season.

—Joseph Brooks is to manage the Casino road companies next season.

—Belle Archer and her husband are in Europe.

—John F. Harley has joined the Hanlons to act as business manager of Fantasma.

—In A Midsummer Night's Dream at Manchester-by-the-Sea Oberon will be played by Jean Gordon.

—Lotie Miller has been re-engaged for P. F. Baker's Chris and Lena company.

—Robert W. Drouet has been re-engaged for Robert Downing's company.

—Harry Leighton has been re-engaged to support Louis James and Marie Wainwright.

—Raymond Moore has been engaged for the new Haverly's Minstrels.

—Annie Morton and little Mabel Walsh have been engaged for Shadows of a Great City.

—Owen Westford and Susie Russell are spending the Summer at Glen Cove, L. I.

—Charles Girard and Jennie Earle go with the Zozo company next season.

—Annie Jaynes has signed to play the widow in the Arabian Nights.

—Harry Conor, the comedian, is spending the Summer at Wolfboro, N. H.

—Alice Eudres has been engaged for the part of Alice in The Streets of New York.

—The expenses of the late Cincinnati Musical Festival were $42,758.93, and the receipts $44,690.

—Marion Elmore has been engaged by Jacob Litt for the boy's part in The Stowaway.

—Burt Shepard, the minstrel, will probably go into white-face comedy next season.

—Nellie Lowell has been engaged by Frank Daniels for his Little Puck company.

—C. O. Tennis has been engaged as advance agent of the Two Old Cronies company.

—A new English play, called Katti, the Family Help, will receive its first American production at the Boston Museum on the 30th inst. Marietta Nash will be the hard-worked and much-abused domestic, Katti.

—One of the principal questions to be decided at the three days' session of the Grand Lodge of Elks this week at the Madison Square Theatre is whether that body shall be stationary or migratory.

—Blanche Walsh, daughter of ex-Warden Walsh, has volunteered to recite at H. Wayne Ellis' benefit at the Fourteenth Street Theatre this (Thursday) evening. Mr. Ellis will also sing, with Florence Kellogg, several operatic selections.

—The latest device in stage effect is now enlarging in the brain of a certain dramatic writer, being the introduction in one of his plays of a very wet river in flames, and the heroine on a moving block of ice holding on to a streak of forked fire. Sensational, truly.

—The moment a manager becomes prominent all sorts of rumors are spread about of his prospective enterprises, etc. The latest comes from Boston, to the effect that J. M Hill is to start a palatial restaurant in the new Boylston Market building on Washington Street. The report is perhaps founded on an idea he has in contemplation of securing a room in the front of the building as a branch office.

—The handsome Opera House at El Paso, Texas, which was a favorite resort of Mexicans who used to come across the bridge in the horse-cars from the Mexican city on the opposite bank of the river, is a ruin. About 9 o'clock on Saturday evening last the first floor of the building gave way, carrying into the cellar several of the iron supports of the proscenium, but fortunately no one was injured. On Sunday morning a complete collapse occurred, the walls falling outward, bringing down the roof and dome. The building, which had cost in the neighborhood of $60,000, belonged to Henry A. Myer of Camden, Arkansas. The wreckage is said to have occurred through overweighting a portion of the building used as a storage place by a wholesale grocer.

—W. J. Gilmore's new Central Theatre at Philadelphia is progressing rapidly and is expected to be ready by August 1. The building is roofed and work is carried on continuously. The theatre is on the old site. It will seat 3,870. Among the improvements are a deep cellar specially constructed for spectacular mechanism, thirty-eight first-class dressing-rooms and a large washing-room for minstrels. The most important thing for the comfort of performers is the reversion to the old and excellent plan of a green-room. The new theatre will have two of these luxuriously furnished, for the ladies and gentlemen respectively. A music room is also to be provided for the orchestra. The decorations are to be in East Indian style. A novel feature of the arrangements will be a system of signals by which in case of fire or other danger the employes can be secretly informed.

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NEW YORK WORLD, Feb. 6, 1886.—"Miss Rose Levere, as Juliet, appeared last evening to a well-filled house. Miss Levere is a most acceptable Juliet, and gave a powerful rendition of her part. She received a number of well-earned recalls."

N. Y. MORNING JOURNAL.—"Miss Rose Levere opened to a crowded house and an enthusiastic audience in Leah the Forsaken. Her conception of the part (Leah) shows careful study and a genius of a high order, and so thoroughly did she carry her auditors with her that three recalls at the end of each act scarcely sufficed to stem the enthusiastic torrent of applause that swept through the crowded theatre. Her company were worthy supporters of the talented star."

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N. Y. DRAMATIC NEWS, February 6, 1886.—"Miss Rose Levere has unquestionable dramatic force and power, fine presence, clear intelligence, and many artistic accomplishments. She was rewarded with many recalls."

NEW YORK HERALD, Feb. 4, 1886.—"Miss Rose Levere appeared in Mr. Augustin Daly's Leah the Forsaken. She was greeted by an audience that completely filled the theatre, and who lost no opportunity to applaud her impersonation of the suffering and hunted Jewish maiden. Miss Levere is prepossessing, and depicted the sufferings of the unhappy Leah with earnestness and sincerity, with honest pathos and dramatic force."

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